

Medienwissenschaft: Berichte und Papiere 149, 2013: Stummfilmmusik.

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Einleitung

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As anyone who has ever attempted research on the subject will readily attest, silent film sound is a maddening topic. Not only are the performances themselves forever lost, but even their traces have systematically fallen prey to the low esteem accorded ephemeral and tributary phenomena like silent film sound (Altman 2004, 8).

Während der bereits annähernd 120 Jahre andauernden Film(-musik)geschichte hat sich die wissenschaftliche Aufarbeitung von Ton und Musik für den Stummfilm, der ja erst mit der Einführung des Tonfilms als solcher bezeichnet wurde, jahrzehntelang auf einige wenige Bücher und verstreute Artikel in Zeitschriften beschränkt. Angesichts der Bedeutung von Musik und Ton für den Film – vor allem für die Vorführung von Stummfilmen – mag dieser Umstand bizarr anmuten. Seit ungefähr drei Jahrzehnten jedoch ist das (wissenschaftliche) Interesse an diesem Themenfeld wiedererwacht, es erfreut sich großer Beliebtheit sowohl als Studienobjekt als auch für die Vorführung auf Festivals und diversen Veranstaltungen.

Die Konjunktur an Stummfilmliteratur seit den 1980er Jahren umfasste erstmals ausführliche Untersuchungen der Praxis (Gillian Anderson 1987; Martin Marks 1982, 1997) – hauptsächlich im amerikanischen Kontext – und bildete einen Grundstock für nachfolgende Arbeiten. Eine neuere und umfassende Arbeit zu diesem Thema ist Rick Altmans Studie *Silent Film Sound* (2004). Neben eingehenden Darstellungen der Vorführkontexte in den Vereinigten Staaten dokumentiert er wichtige Phänomene in der Entwicklung der *bewegten Bilder* (bspw. die *Illustrated Song Tradition*) und sorgt mit seiner Ansicht, dass Filmpräsentationen mitunter tatsächlich *stumm* gewesen seien, nach wie vor für einige Diskussionen. Seine Definition der „Krise der Geschichtsschreibung“ (*crisis historiography* [1]) hat darüber hinaus

neue Forschungsansätze und Methoden im gesamten Feld der *Sound Studies* angeregt.

Mittlerweile wurden weitere nationale Kontexte wie der britische, französische und deutsche verhältnismäßig gut dokumentiert, auch wenn dabei klar wurde, dass die schiere Vielzahl und die Komplexität der künstlerischen Verfahren in der Begleitung von Stummfilmen weiterer Erforschung bedarf. Hervorzuheben sind hierbei Julie Browns und Annette Davisons rezente Studie *The Sounds of the Silents in Britain* (2013), Martin Barniers Arbeit zur Geräuschkulisse in Frankreichs Kinos (*Bruits, cris, musiques de films. Les projections avant 1914*, 2011) sowie Forschungsprojekte unterschiedlicher Größenordnung und mit facettenreichen Foki wie *The Sounds of Silents. Music and Sound in Viennese Cinemas, 1895-1930* (Claus Tieber) oder das Digitalisierungsprojekt von Kinoprogrammen für Stummfilme, durchgeführt von der schwedischen Nationalbibliothek in Stockholm (Christopher Natzen).

Neben der Beschäftigung mit regionalen und nationalen Kontexten der Musikbegleitung von Stummfilmen gewinnt auch die Erforschung einzelner stummfilmspezifischer Phänomene an Bedeutung: Die Stimme im Stummfilm (Claus Tieber/ Anna K. Windisch 2012), die Verbindung von Tanz und Pantomime mit Stummfilm (Katja Uhlenbrok 1998) oder die Bedeutung von Operetten und Opern für den Stummfilm (Michael Wedel 2007; Gillian Anderson 2005; Paul Fryer 2006). Matthew J. Mooney (2006, 2) spricht völlig zu Recht davon, dass „the most arresting characteristic of the picture show was not the films in and of themselves but instead a constant *mixing of media* in which the moving pictures were but one element of a diverse cinematic program“. Diese Verknüpfung von unterschiedlichen Medien war von künstlerischen, wirtschaftlichen oder sozialen Motiven getrieben und spielt in der Erforschung historischer Praktiken eine wesentliche

Rolle. Dieser Sachverhalt spiegelt sich in den genannten Texten wieder, die sich dem Thema Stummfilmmusik aus interdisziplinärer Sicht annähern und Verbindungen zu koexistierenden Unterhaltungsformen wie bspw. Oper, Operette, Tanz und Schauspiel herstellen.

Die in den letzten Jahren zunehmende Anzahl an Tagungen und Konferenzen, die sich teilweise oder exklusiv dem Thema Stummfilmmusik widmen, hat in den letzten Jahren erfreulicherweise zur stärkeren Vernetzung und zum Austausch unter Forschenden geführt. Aus letztgenanntem Kongress ist im weiteren Sinne auch diese Bibliographie entstanden. Sie setzt sich sowohl aus aktuellen als auch aus zeitgenössischen Quellen zusammen. Wichtig sind hierbei vor allem die sogenannten *Manuals* und *Anthologies*, also Publikationen, die für den Gebrauch von Stummfilmmusik herausgegeben wurden und sich direkt an die Musiker oder Dirigenten richteten. Diese nahe am Zeitgeschehen angesiedelten Texte sind vor allem hilfreich, das Repertoire der Kinomusiker zu erkunden, vielleicht gar den *Idealzustand* der Stummfilmbegleitung zu skizzieren. Weiters von sehr großem Nutzen sind die zeitgenössischen Fachzeitschriften der Filmindustrie (*trade journals, periodicals*), in denen teilweise Diskurse zur Musikbegleitung von Filmen erschienen sind. Einige dieser Zeitschriften (*Moving Picture World; The Film Daily; Photoplay* uvm.) werden seit kurzem mittels groß

angelegter Digitalisierungsprojekte online verfügbar gemacht. Zu den Primärquellen, oder genauer: zu den kultur-historischen Artefakten zählen auch die *Cue Sheets* (Auflistung an Musikvorschlägen für einen bestimmten Film), welche erstmals um 1909 in den USA erschienen und vertrieben wurden, sowie die erhaltenen Partituren von einzelnen Filmmusiken.

Anmerkungen:

[1] Mit *crisis historiography* bezeichnet Altman die Identitätskrise, die neu auftauchende Medien durchlaufen, verursacht durch deren instabilen/unsicheren Status in Bezug auf bekannte, etablierte Medien und deren Funktionen. Anders formuliert, wenn neue Medien entstehen, ist deren Position zunächst unbestimmt und deren ultimative Bedeutungen und Funktionen werden erst im Laufe der Zeit durch die in der Gesellschaft bestehenden Gewohnheiten der Mediennutzung (welche natürlich von den Erfahrungen mit etablierten Medien geprägt sind), durch geteilte Wünsche neuer Nutzungsmöglichkeiten und durch den langsamen Prozess der Anpassung geformt. Die "Krise" eines neuen Mediums wird aufgelöst, wenn sich die Wahrnehmung des Mediums, sowie dessen praktische Anwendung, auf irgendeine Art den bestehenden Kategorien öffentlichen Verständnisses darüber was das Medium für wen und warum macht, angepasst hat (Altman, Rick: *Silent film sound*. New York [...]: Columbia University Press 2004, S. 15-26).

Silent Film Music: A Working Bibliography **Compiled by Hans J. Wulff, in cooperation with Claus Tieber**

Contents:

- Research guides
- Bibliographies, Lists of Scores etc.
- Dictionaries and Encyclopaediae
- Manuals, Instructions, etc.
- Cinema-Organs, Instruments, etc.
- Kinotheken, Cue Sheets, etc.
- Printed Scores
- Compilations of Classic Texts
- Journals
- Analyses, Individual Works, Historical Sketches, etc.

Research guides

Ingrosso, Flavia: La musica per film dal cinema muto agli anni cinquanta del Novecento: Edizioni e manoscritti musicali nell'Archivio e nella Biblioteca del Museo Nazionale del Cinema di Torino. In: *Fonti musicali Italiane: Periodico di Ricerca musicologica*, 14, 2009.

The paper proposes bringing to the attention of scholars an important collection of editions and manuscripts preserved in the Archive and Library of the Film Museum of Turin which document some of the principal stages by which music gradually edged into films, first as a simple accompaniment and later as an essential element of the screenplay.

Pool, Jeannie G. / Wright, Howard Stephen: *A research guide to film and television music in the United States*. Lanham, Md. [...]: Scarecrow Press 2011, xvii, 174 pp.

Includes chapters on: Film music research - a brief history -- Silent film music resources -- Early sound film scores -- Primary sources for the study of a film's soundtrack -- What film and television music researchers need to know about cue sheets -- Soundtracks and other recordings of film music -- Composer collections - preserving the legacy -- Film music collections in libraries and archives -- The literature of film music - a concise survey.

Bibliographies, Lists of Scores etc.

Anderson, Gillian B.: *Music for Silent Films, 1894-1929: A Guide*. Washington, D.C.: Library of Congress 1988, xlix, 182 pp.

A guide to locating the scores and musical cue sheets for films of the silent era. The entries are arranged alphabetically by film title and provide basic information about the film, as well as the location of the material. There is also an introductory essay on the nature, history, and presentation of the musical accompaniments for silent films.

Rev. (Hunsberger, Donald) in: *American Music* 11,2, Summer 1993, pp. 254-255.

Rev. (Cochran, Alfred W.) in: *Quarterly Journal of the Music Library Association* 46,3, March 1990, pp. 636-637.

Rev. (Tagg, Philip) in: *Popular Music* 9,1, Jan. 1990, pp. 148-149.

Bassetti, Sergio: Silent Film Music on Record. In: *Griffithiana: Rivista della Cineteca del Friuli / Griffithiana: Journal of Film Studies* 14,40-42, Oct. 1991, pp. 135-156.

Bredehöft, Ellen: *Musik für den Stummfilm*. Verzeichnis der Salonorchesterbestände in der Musikabteilung der Pfälzischen Landesbibliothek Speyer. Speyer: Pfälzische Landesbibliothek 1995, 61 pp. (Pfälzische Arbeiten zum Buch- und Bibliotheksweisen und zur Bibliographie. 19.).

Houten, Theodore van: *Silent cinema music in the Netherland; the Eyl-Van Houten Collection of Film and Cinema Music in the Nederlands Filmmuseum*. Buren: Frits Knuf Publishers 1992, 328 pp.

Contains an introduction, with short essays on various critics, musicians, and films of Dutch silent cinema. The second section, entitled Original Scores for Silent Films in Dutch Cinema, contains short essays on se-

veral films, filmmakers, and composers. The catalogue of music follows, arranged alphabetically by composer. Each entry in the catalogue contains the composer's name, then a listing of the music, the associated film, associated performer(s), the published form, and publisher information. Appendix A is a list of musical compositions in the Nederlands Filmmuseum sheet music collection that do not belong to the Eyl/van Houten collections. Appendix B contains lyrics to two songs from the 1910's related to the silent cinema. Includes Select Index of Mood Music (the so-called "incidental" music in the collection) over 1,600 original works composed or arranged for silent film.

Johnson, Richard J. / Shirley, Bernard Henry (comps.): *American dance bands on record and film, 1915-1942. 1-5*. Fairplay, Col.: Rustbooks Pub 2009-10.

1, 2009, A-D, xxiv, 968 pp.

2, 2010, E-J, pp. 970-1960.

3, 2010, K-N, pp. 1962-2926.

4, 2010, O-S., pp. 2928-3913.

5, 2010, T-Z, pp. 3915-4798.

Krummel, Donald W. / Jean Geil, Doris / Root, Deane L.: *Resources of American Musical History*. Urbana: University of Illinois Press 1981.

The index directs the reader to numerous library collections holding silent film cue sheets, piano-conductor scores, unpublished material, etc. An important tool in addition to the catalogue by Anderson.

Marks, Martin: Film music. The material, literature, and present state of research. In: *Journal of the University Film Association* 34,1, 1982, pp. 3-40.

At first in: *Notes: The Quarterly Journal of the Music Library Association* 36, 1979, pp. 282-325.

State of the art report, pp. 3-29. Selective bibliography, pp. 29-40. Broken down into: Bibliographies; II. Sources from the silent period (through 1929); III. Books, dissertations, pamphlets, and periodicals on film music, from 1930 to the present. Annotated.

McDonald, Gerald Doan: *A bibliography of song sheets. Sports and recreations in American popular songs*. Rochester, N.Y.: Music Library Association 1958.

See pt. 4, Songs of the silent film, pp. 325-352, 502-534.

Schnauber, George / Schnauber, Barbara: The Louis B. Schnauber silent film music collection. In: *The Cue Sheet: The Journal of the Society for the Preservation of Film Music* 13,1, Jan. 1997, pp. 29-32.

Traces the life of the violinist Louis B. Schnauber (1893-1955), who assembled the large collection of music used to accompany silent films that was dona-

ted to the Society for the Preservation of Film Music in May 1991.

Sherk, Warren M. (comp./ed.): *Film and Television Music: A Guide to Books, Articles, and Composer Interviews*. Lanham, MD: The Scarecrow Press 2011, 698 pp.

Includes a chapter on music for the accompaniment of silent films.

Short, Marion: *From footlights to "the flickers". Collectible sheet music. Broadway shows and silent movies*. Photogr. by Roy Short. Atglen, Penn.: Schiffer 1998, 180 pp.

= Schiffer book for collectors.

Turconi, Davide / Schapira, Catherine / Villatte, Florence / Pazdro, Michel: *Filmographie: Cinéma et opéra du film muet à la vidéo*. In: *L'Avant-Scène Opéra*, 98, Mai 1987, pp. 118-161.

Wlaschin, Ken: *The silent cinema in song, 1896-1929. An illustrated history and catalog of songs inspired by the movies and stars, with a list of recordings*. Jefferson, NC [u.a.]: McFarland 2009, V, 388 pp.

Dictionaries and Encyclopaediae

Melano, Oscar Pedro: *Song, dance and musical. Dizionario del cinema musicale 1915-1945*. Milano: Libri Scheiwiller 2007, 191 pp.

Manuals, Instructions, etc.

Ahern, Eugene A.: *What and how to play for pictures*. [s.l.: s.n.] [Twin Falls, Idaho: newsprint?] 1913, 61 pp.

Repr.: Twin Falls: News Print s.d.

Beynon, George W.: *Musical presentation of motion pictures*. New York: G. Schirmer 1921, [vi], 148 pp.

Contents: The evolution of picture musik (3-14). – The Musical Library: Its Contents (15-46). – Synopsis (47-60). – Proper Presentation of Pictures: The Theme (61-66). – Songs (67-72). – The Choice (73-80). – Fitting (81-88). – Scenic (89-94). – Pictorial (95-100). – Synchrony (101-120). – Orchestral Balance (121-136). – Silence: Its Uses (137-143). – Epilogue: Futurity (144-148).

Borch, Gaston: *Practical Manual of Instrumentation*. Boston, Mass.: The Boston Music Company, in coop. with New York: G. Schirmer 1918, v, 56 pp.

How to make an orchestral arrangement work for any size of orchestra.

Brav, Ludwig: *Thematischer Führer durch Klassische und moderne Orchestermusik zum besonderen Gebrauch für die musikalische "Film-Illustration"*. Berlin: Ed. Bote & G. Bock [1928], iv, 107 pp.

Also: *Thematischer Führer durch die Orchestermusik des Verlages Ed. Bote und G. Bock. Zum besonderen Gebrauch für Film, Bühne, Konzert*. Berlin: E. Bote & G. Bock [1927], iv, 107 pp.

Erdmann, Hans / Becce, Giuseppe: *Allgemeines Handbuch der Film-Musik*. Unter Mitarb. von Ludwig Brav. Berlin-Lichterfelde: Schlesinger [...] [1927].

1. Musik und Film. Verzeichnisse. xi, 155 pp.

2. Thematisches Skalenregister. vii, 226 pp.

Lang, Edith / West, George: *Musical accompaniment of moving pictures. A practical manual for pianists and organists and an exposition of the principles underlying the musical interpretation of moving pictures*. Boston: Boston Music 1920, 64 pp. [zzgl. Noten].

Repr. New York: Arno Press 1970 (The Literature of Cinema.).

Mills, May Meskimen: *The pipe organist's complete instruction and reference work on the art of photographing*. Written and comp. by May Meskimen Mills. Philadelphia, Penn: The Author 1921, 80 pp., 5 pls.

Copyrighted 1922; includes bibliographic sections.

Sabaneev, Leonid: *Music for the Films: A Handbook for Composers and Conductors*. Transl. by S.W. Pring. London: Pitman 1935, viii, 128 pp.

Repr. New York: Arno Press 1978 (Aspects of Film.).

Tyacke, George, W.: *Playing to pictures. A guide for pianists and conductors of motion picture theatres*. 2nd ed. London: E.T. Heron & Co. 1914, 92 pp.

At first: London: Kinematograph Weekly [1910], 64 pp.

Cinema-Organs, Instruments, etc.

Behlmer, Rudy: 'Tumult, Battle, and Blaze': Looking Back on the 1920s-and Since-with Gaylord Carter,

the Dean of Theater Organists. In: *Film Music I*. Ed. by Clifford McCarty. New York: Garland 1989, pp. 19-59.

Carter, C. Roy (comp.): *Theatre organist's secrets. A collection of successful imitations, tricks and effects for motion picture accompaniment on the pipe organ*. N.I.: The Console [1968?], 23 pp.

Courtney, Jack: *Theatre Organ World*. London: Theatre Organ World Publications 1946.

Dettke, Karl Heinz: *Kinoorgeln und Kinomusik in Deutschland*. Stuttgart/Weimar: Metzler 1995, xix, 465 pp.

Rev. (Motte-Haber, Helga de la) in: *Die Musikforschung* 50,2, April-Juni 1997, pp. 261-262.

Dettke, Karl Heinz: *Kinoorgeln. Installationen der Gegenwart in Deutschland*. Mit Beitr. von Dagobert Liers [...]. Frankfurt: Bochinsky 1998, 238 pp. (Das Musikinstrument. 66.).

Foorte, Reginald: *The cinema organ*. London: Pitman 1932.

Repr.: *The cinema organ; a description in non-technical language of a fascinating instrument and how it is played*. 2nd ed. Vestal, N.Y.: Vestal Press [1970], vii, 199 pp.

Landon, John W.: *Behold the Mighty Wurlitzer: The History of the Theatre Pipe Organ*. Westport, Conn.: Greenwood Press 1983 (Contributions to the Study of Popular Culture. 6.).

Contains a general introduction, brief surveys of the principal builders, and an overview of activity on the part of theatre organ enthusiasts in the period after World War II. Of particular value are the capsule biographies of theatre organists (appendix 1) and the "notes on sources" (pp. 197-206).

Lipski, Thomas: Robert Hope-Jones und seine Orgel von 1896 in der Kathedrale zu Worcester. Ein Beitrag zur Geschichte der Kino- und Theaterorgel. In: *Ars Organi* 51,2, 2003, pp. 83-87.

Robert Hope-Jones (1859-1914) konnte mit dem Orgelbau in der Kathedrale zu Worcester 1896 erstmals in großem Umfang seine Idee von der dynamischen und orchestralen Orgel verwirklichen. Dabei entwickelte er den von Edmund Schulze (1824-80) auf den englischen Orgelbau nachhaltig ausgeübten Einfluss fort, indem er die Extrembereiche von weiten und engen Pfeifenmessungen vollständig ausschöpfte. Dabei arbeitete er durchweg mit variablen Messuren. Die Orgeltechnik versuchte er durch konsequente Anwendung des elektrischen Stromes zu revolutionieren, wo-

bei die differenzierte Positionierung einzelner Teilerwerke der Orgel zur gesamten Beschallung großer Räume seine Absicht war. Überhaupt entfernte er sich immer mehr vom traditionellen Orgelkonzept zu einem dynamisch hoch wirksamen, orchestralen Instrument, das durchweg als Einmannorchester zu bezeichnen ist. Dazu zählen unter anderem gemauerte Schwellkästen, um eine möglichst große dynamische Bandbreite zu erhalten - also völlig im Gegensatz zur sinfonischen Orgel von Aristide Cavallé-Coll, die nicht das Einmannorchester repräsentiert, sondern dem Sinfonieorchester ebenbürtig gegenübertritt. (Autor)

Mathiesen, Thomas J.: Silent Film Music and the Theatre Organ. In: *Indiana Theory Review* 11, Spring/Fall 1990, pp. 81-117.

Schütz, Karl: *Theater- und Kinoorgeln in Wien*. Wien: Verlag der Österreichischen Akademie der Wissenschaften 1991, 253 pp. (Veröffentlichungen der Kommission für Musikforschung / Österreichische Akademie der Wissenschaften. 25.)/(Sitzungsberichte der Österreichische Akademie der Wissenschaften, Philosophisch-Historische Klasse. 564.).

Tootell, George: *How to Play the Cinema Organ: A Practical Book by a Practical Player*. London: Paxton, 1927.

Partially reprinted in: *Theatre Organ Bombarde* 9,2, April 1967, p. 8; 9,3, June 1967, pp. 8-10, 14; 9,4, August 1967, p. 22; 9,5, Oct. 1967, pp. 18, 32, 42-45.

Whitworth, Reginald: *The cinema and theatre organ. A comprehensive description of this instrument, its constituent parts, and its uses*. London: Musical Opinion 1932, 112 pp.

Kinotheken, Cue Sheets, etc.

Anderson, Gillian B.: *Music for Silent Films, 1894-1929: A Guide*. Washington, D.C.: Library of Congress 1988, xlix, 182 pp.

Repr. 2011, xlix, 182 pp.

A guide to locating the scores and musical cue sheets for films of the silent era. The entries are arranged alphabetically by film title and provide basic information about the film, as well as the location of the material. There is also an introductory essay on the nature, history, and presentation of the musical accompaniments for silent films.

Bece, Giuseppe: *Kinothek. Neue Filmmusik; dramatische Musik*. Berlin-Lichterfelde-Ost: Schlesinger [...] 1919-29.

8. Andante appassionato / Passion. [Ausg. für Salonorchester, Stimmen.] 1921.
9. Tragisches Drama. Inseguimento e fuga / Verfolgung und Flucht. [Ausg. für Salonorch., Stimmen]. 1920, 13 St.
75. Luoghi della miseria / Stätte des Elends. Arr. : St. Stefanoff. [Ausg. f. Piano.] 1929, 3 pp.
76. Canto appassionato d'amore / Leidenschaftlicher Liebesgesang. Arr. St. Stefanoff. [Ausg.: Piano-Direktion.] 1929, 4 pp.
77. Scherzando. Arr. St. Stefanoff. [Ausg.: Piano-Direktion.] 1929, 5 pp.
78. Popolo giocondo / Lustiges Volk. Arr. St. Stefanoff. [Ausg. f. Piano.] 1929, 5 pp.
80. Fuga comica / Komische Fuge. Arr. St. Stefanoff. [Ausg. f. Piano.] 1929, 3 pp.
81. Marcia solenne / Feierlicher Aufmarsch. Arr. v. Fr. Schimak. [Ausg. f. Piano.] 1929, 3 pp.

Breil, Joseph Carl: *J.C. Breil's Original Collection of Dramatic Music for Motion Picture Plays*. [P. F.] London: Chappell & Co 1917.

Mills, May Meskimen: *The pipe organist's complete instruction and reference work on the art of photoplaying*. Written and comp. by May Meskimen Mills. Philadelphia, Penn: The Author 1921, 80 pp., 5 pls.
Copyrighted 1922; includes bibliographic sections.

Rapée, Ernö: *Motion Picture Moods for Pianists and Organists*. New York: Schirmer 1924, 678 pp.
Faksimile repr. New York: Arno Press 1974.
Excerpt: "Musical Accompaniment to the Feature Picture" (1925). In: *The Hollywood film music reader*. Ed. by Mervyn Cooke. New York, NY [...]: Oxford University Press 2010, pp. 21-28.

Rapée, Ernö: *Encyclopedia of music for pictures*. New York : Arno Press / The New York Times 1970, 510 pp. (The literature of cinema.)
Also: Manchester: Ayer 1970.
Repr. d. Ausg. New York 1925.
Repr. 1978.

Printed Scores

Huppertz, Gottfried: *Metropolis. Musik zum Fritz-Lang-Stummfilm von 1925/26, op. 29*. Bearb. zum Film von Berndt Heller für Orchester. [Partitur, Erstausg.] Mit einer Einl. von Friedemann Beyer und Berndt Heller. Berlin: Ries & Erler 2006, VII, 394 pp.

Langey, Otto / O'Hare, Christopher: *Ditson's music for the photoplay*. Boston: O. Ditson Co. [1918], 14 pts.
Motion picture music. For orchestra.

Stubblebine, Donald J.: *Cinema sheet music. A comprehensive listing of published film music from „Squaw Man“ (1914) to „Batman“ (1989)*. Jefferson, NC [...]: McFarland 1991, xii, 628 pp.
Contents: Alphabetical Listing of Music – Bibliography – Songs from Selections Books – Thematic Cue Sheets – Music Collectors Groups – Composer Index – Song Index.

Stubblebine, Donald J.: *British cinema sheet music. A comprehensive listing of film music published in the United Kingdom, Canada and Australia, 1916 through 1994*. Jefferson, NC [...]: McFarland 1997, viii, 207 pp.

Compilations of Classic Texts

Cooke, Mervyn (ed.): *The Hollywood film music reader*. New York, NY [...]: Oxford University Press 2010, ix, 382 pp.

Hubbert, Julie (ed.): *Celluloid symphonies. Texts and contexts in film music history*. Berkeley, Cal. [...]: University of California Press 2011, xiv, 507 pp.

Includes a long section on silent film music: I. Part One. Playing the Pictures: Music and the Silent Film (1895-1925). -- 1. F. H. Richardson / Plain Talk to Theater Managers and Operators (1909) (35-38). -- 2. Incidental Music for Edison Pictures (1909) (39-41). -- 3. Louis Reeves Harrison / Jackass Music (1911) (42-44). -- 4. Eugene A. Ahern / from *What and How to Play for Pictures* (1913) (45-52). -- 5. Clarence E. Sinn / Music for the Picture (1911) (53-55). -- 6. W. Stephen Bush / The Art of Exhibition: Rothapfel on Motion Picture Music (1914) (56-61). -- 7. Edith Lang and George West / from *Musical Accompaniment of Moving Pictures* (1920) (62-73). -- 8. George Beynon / from *Musical Presentation of Motion Pictures* (1921) (74-83). -- 9. Erno Rapée / from *Encyclopedia of Music for Pictures* (1925) (84-96). -- 10. Two Thematic Music Cue Sheets: *The Thief of Bagdad* (1924) and *Dame Chance* (1926) (97-99). -- 11. Hugo Riesenfeld / Music and Motion Pictures (1926) (100-105). -- 12. Publishers Win Movie Music Suit (1924) (106-108). -- II. All Singing, Dancing, and Talking: Music in the Early Sound Film (1926-1934) (109-132). -- 13. New Musical Marvels in the Movies

(1926) (133-135). -- 14. Musicians to Fight Sound-Film Devices (1928) (136-137).

Toulet, Emmanuelle (éd.): *Musique d'écran. L'Accompagnement musical du cinéma muet en France, 1918-1995*. Textes de André Antoine [...]. Paris : Réunion des Musées Nationaux [...] 1994, 237 pp.

Journals

Film-Ton-Kunst. Eine Zeitschrift für die künstlerische Musikillustration des Lichtbildes. Hrsg. v. Giuseppe Becce. Schlesinger'sche Buchhandlung, Berlin 1920-27.

Monthly. 1, 1920 to 7,11, Nov. 1927 (last iss.).
Changing titles: *Film - Ton - Kunst*. From 1921: *Kinomusikblatt*. From 6,4, April 1926: *Film-Ton-Kunst. Eine Zeitschrift für die künstlerische Musikillustration des Lichtbildes*. Followed by 1928: *Vertrauliche Mitteilungen des Reichsbunds deutscher Kinokapellmeister*
Issued as an microfiche ed., Mikrofilmarchiv der deutschsprachigen Presse e.V. Tauche: SZK GmbH 2008 (1 reel).

Analyses, Individual Works, Historical Sketches, etc.

Abel, Richard / Altman, Rick (eds.): *The sounds of early cinema*. Bloomington, Ind.: Indiana University Press 2001, xvi, 327 pp.

Selected papers, rev., of Domitor's four-day Fifth Biennial Conference, hosted by the Motion Picture Division of the Library of Congress, Washington, D.C., during the first week of June 1998.
The Sounds of Early Cinema is devoted exclusively to a little-known, yet absolutely crucial phenomenon: the ubiquitous presence of sound in early cinema. "Silent cinema" may rarely have been silent, but the sheer diversity of sound(s) and sound/image relations characterizing the first 20 years of moving picture exhibition can still astonish us. Whether instrumental, vocal, or mechanical, sound ranged from the improvised to the pre-arranged (as in scripts, scores, and cue sheets). The practice of mixing sounds with images differed widely, depending on the venue (the nickelodeon in Chicago versus the summer Chautauqua in rural Iowa, the music hall in London or Paris versus the newest palace cinema in New York City) as well as on the historical moment (a single venue might change radically, and many times, from 1906 to 1910).

Abel, Richard: Refining the Vaudeville/Moving Pictures Debate with Illustrated Songs. In: Quaresima, Leonard / Vichi, Laura (eds.): *The Tenth Muse*. Udine: Forum 2001, pp. 437-484.

Ackeren, Robert van: Wie ein Klassiker zum Video-Clip getrimmt wird. In: *Der alte Film war tot*. Hrsg. v. Hans Helmut Prinzler u. Eric Rentschler. Frankfurt: Verlag der Autoren 2001, pp. 272-275.
On Giorgio Moroder's music for Fritz Lang's *Metropolis* (1926).

Albanesi, Dante (a cura di): *Cineforum San Benedetto del Tronto. Da „Cabiria“ a „Moulin Rouge!“ Un secolo di musica per il cinema*. [S.n.e.], 2002, 109 pp.

Aldridge, Henry Belden: *Live Musical and Theatrical Presentations in Detroit Moving Picture Theatres, 1896 to 1930*. Ph.D. Thesis, University of Michigan, 1973.
As microfiche ed.: Ann Arbor, Mich: University Microfilms 1974, 326 pp.

Altman, Rick: The Silence of the Silents. In: *The Musical Quarterly* 80,4, 1996, pp. 648-718.

Altman, Rick: Nickelodeons and popular song. In: *Cinesonic. The world of sound in film*. Ed. by Philip Brody. Sydney: AFTRS 1999, pp. 244-256.

Altman, Rick: Film Sound – All of It. In: *Iris*, 27, Spring 1999, pp 31-48.

Altman, Rick: Cinema and Popular Song: The Lost Tradition. In: *Soundtrack Available: Essays on Film and Popular Music*. Ed. by Pamela Robertson Wojcik & Arthur Knight. Durham: Duke University Press 2001, pp. 19-30.

Altman, Rick: The Living Nickelodeon. In: *The Sounds of Early Cinema*. Ed. by Richard Abel & Rick Altman. Bloomington, Ind. Indiana University Press 2001, pp. 232-240.

Altman, Rick: *Silent film sound*. New York [...]: Columbia University Press 2004, x, 462 pp. (Film and Culture.).

Contrary to received opinion, silent films were not always accompanied, nor were accompaniments uniform. Beginning with sound practices before cinema's first decade and continuing through to the more familiar sound practices of the 1920s, Rick Altman discusses the variety of sound strategies and the way early cinema exhibitors used these strategies to differentiate

their products. During the nickelodeon period prior to 1910, this variety reached its zenith, with theaters often deploying half a dozen competing sound strategies—from carnival-like music in the street, automatic pianos at the rear of the theater, and small orchestras in the pit to lecturers, synchronized sound systems, and voices behind the screen. During this period, musical accompaniment had not yet begun to support the story and its emotions as it would in later years. But in the 1910s, film sound acquiesced to the demands of captains of the burgeoning cinema industry, who successfully argued that accompaniment should enhance the film's narrative and emotional content rather than score points by burlesquing or "kidding" the film. The large theaters and blockbuster productions of the mid-1910s provided a perfect crucible for new instruments, new music-publication projects, and the development of a new style of film music. From that moment on, film music would become an integral part of the film rather than its adversary, and a new style of cinema sound would favor accompaniment that worked in concert with cinema storytelling.

Rev. (Helmerts, Maike) in: *The Soundtrack* 1,1, 2008, pp. 61-63.

Anderson, Gillian B.: The Presentation of Silent Film or Music as Anesthesia. In: *The Journal of Musicology* 5,2 1987, pp. 257-295.

Repr., with additions: A warming flame. The musical presentation of silent films. In: *Music for silent films, 1894-1929. A guide*. Washington, DC: Library of Congress 1988, pp. xiii-xliv.

During the silent film era, two methods of accompaniment developed - the organ and the orchestra - with two methods of scoring - compilation of preexisting material and composition of an original score. Before 1929 the compiled score predominated, but after 1929 the original score came to be the rule. The music that accompanied silent films added excitement to the screening. The musical elements of suspense and unpredictability provided an immediacy not present in a totally mechanical presentation. D. W. Griffith was one of the first American directors to maintain control over the selection and distribution of musical accompaniment for his films. A table lists orchestral overtures conducted by Hugo Riesenfeld between 1918 and 1921.

Anderson, Gillian B.: Silent Film Scores and Cue Sheets: Sources in the United States. In: *Cum Notis Variorum*, 131, 1989, pp. 19-21.

Anderson, Gillian: Preserving our film heritage or making mongrels? The presentation of early (not silent) films. In: *Journal of Film Preservation*. 57, Dec. 1998, pp. 19-24.

Anderson, Gillian B.: Musical missionaries: "Suitable" music in the cinema 1913-1915. In: *Civiltà musicale* (Vicchio, Firenze: LoGisma Ed.) 19,1 [=51-52], gennaio-agosto 2004, pp. 173-189.

Anderson, Gillian B.: Geraldine Farrar and Cecil B. DeMille: The Effect of Opera on Film and Film on Opera in 1915. In: *Carmen: From Silent Film to MTV*. Ed. by Chris Perriam & Ann Davies. Amsterdam: Rodopi 2005, pp. 23-35.

On Cecil B. DeMille's film adaptation of Bizet's opera *Carmen* (1915).

Anderson, Tim: Reforming 'Jackass Music': The Problematic Aesthetics of Early American Film Music Accompaniment. In: *Cinema Journal* 37,1, Fall 1997, pp. 3-22.

Andrieu, Michaël: Quand l'utilisation de musiques préexistantes donne naissance à une forme musicale spécifique: La musique des films muets entre 1895 et 1927. In: *Observatoire musical français. Rencontres interartistiques*. Actes de la journée du 21 mars 2007 [des 4e Rencontres interartistiques de l'Observatoire musical français]. Coordination, réunion et édition, Philippe Lalitte. Paris: Observatoire musical français, Université de Paris-Sorbonne 2008, pp. 53-61 (Observatoire musical français. Série Conférences et séminaires. 35.).

Music played a fundamental role in the 30-year period of silent movies, creating a link between the spectator and the film. To this end, composers often resorted to pre-existing music. Analysis of tracks scored by Paul Fosse (at the Gaumont Palace in Paris), cue-sheets, and orchestrations, reveal how the music of the silent film era served as a model in the history of film music.

Arce Bueno, Julio Carlos: Aproximación a las relaciones entre el teatro lírico y el cine mudo. In: *Cuadernos de Música iberoamericana*, 2-3, 1996, pp. 273-280.

During the era of silent films, theater and cinema benefited each other. While theaters used films to advertise their plays, many plays were adapted to films. In this regard, it is paradoxical that silent film versions of zarzuelas had great success in Spain in the 1920s. Tomás Bretón's adaptation of the music of his zarzuela *La Dolores* for the film version of the same title is analyzed. (RILM)

Arce Bueno, Julio C.: The Sound of Silent Film in Spain: Heterogeneity and homeopatía escénica. In: *Music, Sound, and the Moving Image* 4,2, Dec. 2010, pp. 139-160.

This article discusses the period of 'silent' film, from the first exhibition of the Lumière Brothers' Cinémath-

graph in Madrid in 1896 to the arrival of talkies in the late 1920s. Spanish film historians had little interest in this subject, often covering the whole subject of musical accompaniment of silent film in a few lines. However, this was a diverse period in which various experiments took place, driven by different concepts of what sound could accompany motion pictures, and by different motivations. It is important to recognise this heterogeneity. The new cinematographic shows initially existed in the context of various forms of popular entertainment deeply rooted in the population. In order to breathe new life into the cinema, operators needed to 'inject' a dose of theatre to survive. This 'homeopathic' approach resulted in hybrid and heterogeneous events in which new realities combined with the already established forms of entertainment.

Baier, Christian: Der visuelle Ton. Der Filmkomponist Edmund Meisel. In: *Neue Zeitschrift für Musik* 156,4, 1995, pp. 16-21

Edmund Meisel (1894-1930) galt bei seinem Tod als der umstrittenste und meistdiskutierte deutsche Filmkomponist. Er hatte die Revolutionierung der musikalischen Begleitung von Stummfilmen mit jener radikalen Konsequenz vorangetrieben, die dem Soundtrack und der Geräuschkulisse des beginnenden Tonfilms den Weg ebnete. Meisel strebte eine größtmögliche Synchronität zwischen der visuellen und der akustischen Ebene des Films an. Im Zentrum der Untersuchung steht seine Musik zu den Filmen *Panzerkreuzer Potemkin*, *Berlin. Die Sinfonie der Großstadt*, *Oktober* und *Gobuloj Ekspres (Der blaue Expres)*. (Wagner, Dorothea)

Barham, Jeremy: Recurring dreams and moving images. The cinematic appropriation of Schumann's Op. 15, No. 7. In: *19th Century Music* 34,3, 2011, pp. 271-301.

Schumann's music took its place alongside that of many other nineteenth-century composers in the lexicon of silent-film accompaniment. Evidence of early-twentieth-century scoring practices indicates that "Träumerei" quickly proved to be an especially popular choice for scenes of pathos and romance. This appropriation is viewed in the context of the piece's general reception history and the tradition of its concert performance in isolation from the rest of op. 15 (and in any number of instrumental arrangements) that had come to a peak at this time. The assumption of "Träumerei" into the world of film is explored with reference to the aesthetics and changing cultural economies of Schumann's own compositional activities, the nineteenth-century Biedermeier Hausmusik tradition, and the "child" topos. The emergence of a "Träumerei" protocol in film scoring is uncovered in an examination of its continued appearance in animated and live-action sound cinema from the 1930s to the present day. The risks of semantic impoverishment of the

music through clichéd film usage are assessed. (Vorlage)

Barnier, Martin: *Bruits, cris, musiques de films. Les projections avant 1914*. Préf. de Rick Altman. Rennes: Presses Universitaires de Rennes 2010, 303 pp. (Le spectaculaire.).

Contents: 1: Projections d'images (27-36). -- 2: Vacances de foires (37-60). -- 3: Cris, applaudissements et bruits du public (61-88). -- 4: Conférenciers et bonimenteurs (89-120). -- 5: Bruitages (121-138). -- 6: Musiques et variété (139-172). -- 7: Chants (173-188). -- 8: Synchronisations (189-258). -- Conclusion (159-174).

Bassetti, Sergio: Silent film music on record. In: *Griffithiana*, 40/42, Oct. 1991, pp. 135-145.

Becce, Giuseppe: Der Film und die Musik. Illustration oder Komposition? In: *Melos*. 7, 1928.

Beiche, Michael: Musik und Film im deutschen Musikjournalismus der 1920er Jahre. In: *Archiv für Musikwissenschaft* 63,2, 2006, pp. 94-119.

Selbst 1928, als sich endgültig die Ablösung des Stummfilms durch den Tonfilm abzeichnete, befand sich die Frage einer Filmmusik noch im Stadium erster Klärung. Diese skeptische Ansicht Hans Merzmanns steht paradigmatisch für Äußerungen zeitgenössischer Musikjournalisten, Musikwissenschaftler und Komponisten. Paul Hindemiths Beitrag "Zu unserer Vorführung 'Film und Musik'" anlässlich der Baden-Badener Kammermusiktage 1928 bildet quasi die Folie für die systematische Auswertung anderer Texte aus den Zeitschriften "Die Musik", "Melos" und "Musikblätter des Anbruch" bis etwa 1930. (Autor)

Belaygue, Christian: Musique d'écran: L'Accompagnement musical du cinéma muet en France dans les années vingt. In: *Musica, cinema e letteratura*. A cura di Giovanni Dotoli. Fasano: Schena 1997, pp. 161-170.

Bellano, Marco: *Metapartiture. Comporre musica per i film muti*. [Mestre]. (Venezia): Cinit 2007, 96 pp. (I quaderni di ciemme.).

Especially on *Metropolis* (Fritz Lang, 1926) and Buster Keaton's *The General* (1926). Theoretical introduction: Musica per i film muti: la tradizione della novità / Musica e immagine.

Bellis, Richard: Music from the silent film era. In: *Cue Sheet* 9,3, 1992, pp. 24-25.

Belton, John: Awkward Transitions: Hitchcock's *Blackmail* and the Dynamics of Early Film Sound. In: *The Musical Quarterly* 83,2, 1999, pp. 227-246.

Berg, Charles Merrell: The Human Voice and the Silent Cinema. In: *Journal of Popular Film* 4,2, 1975, pp. 165-177.

Berg, Charles Merrell: *An Investigation of the Motives for and Realization of Music to Accompany the American Silent Film, 1896-1927*. New York: Arno Press 1976, 300 pp. (Dissertations on Film Series.)/ (The Arno Press Cinema Program.).

At first: Ann Arbor, Mich.: University Microfilms, 1974, ix, 300 ls.
Ph.D. Thesis, Univ. of Iowa, Music Studies 1973.

Berg, Charles: Music on the Silent Set. In: *Literature/Film Quarterly* 23,2, 1995, pp. 131-136.

Berliner, Todd, / Furia, Philip: The sounds of silence: Songs in Hollywood films since the 1960s. In: *Style* 36,1, 2002, pp. 19-35.

Bernatchez, H el ene: *Schostakowitsch und die Fabrik des Exzentrischen Schauspielers*. M unchen: M-Press [Martin Meidenbauer], 2006, IX, 270 pp. (Forum Musikwissenschaft. 2.).

Zugl. Diss., Universit at K oln 2005.

Dmitri Schostakowitsch hat einen der letzten Stummfilme und kurz darauf einen der ersten Tonfilme in der UdSSR vertont, nachdem er als Klavierspieler in den Stummfilmkinos gearbeitet hatte. In Bernatchez' Buch wird die russische Kinogeschichte zusammengefasst mit besonderem Augenmerk auf den  bergang zwischen Stumm- und Tonfilm, bei dem Schostakowitsch ma geblich mitgewirkt hat. Zu dieser Zeit, in den 1920er und 1930er Jahren, war er Mitglied einer Filmgruppe namens FEKS (Fabrik des Exzentrischen Schauspielers), die sich f ur die Aufhebung der Grenzen zwischen Theater, Film, Zirkus, Music-Hall und Oper engagierte. Gemeinsam mit dem Komponisten entwickelte die Gruppe eine Geheimsprache, mit deren Hilfe sie das System kritisierte. Dabei mussten die K unstler auf subtile Weise ihre politischen Witze tar-
nen.

Birett, Herbert: *Stummfilm-Musik. Materialsammlung*. Berlin: Stiftung Deutsche Kinemathek 1970, 210 pp. (Deutsche Kinemathek. 19.).

Blanchard, G erard: *Images de la musique de cin ema*. Paris: Edilig 1984, 331 pp. (Collection M edia-th eque.).

Within the context of an examination into film music as a component equally crucial to the film as the

images on the screen, musical borrowing is discussed with special attention paid to the musical clich e. The use and creation of musical clich es in film music derives first and foremost from the recontextualization of "classical" music in film. The musical clich e is analogous to the literary. In some cases, the classifications and associations assigned to the musical cues of the silent films derive from already established semiotic codes, but in most cases film composers were creating and re-creating cultural and psychological points of reference in the ears and minds of the film spectators. In the process of recognizing the real social importance of these musical clich es, their respective archetypes are uncovered. (DBO)

Boller, Paul F., Jr.: The Sound of Silents. In: *American Heritage* 36,5, Aug.-Sept. 1985, pp. 98-107.

A discussion of silent film music and musical materials developed for use in the accompaniment of films.

Bolte, Marie-Luise: Dessaus Filmkompositionen im Zeitraum 1928-1933. In: *Paul Dessau. Von Geschichte gezeichnet*. Symposium Paul Dessau Hamburg 1994. Hrsg. v. Klaus Angermann. Hofheim: Wolke 1995, pp. 47-59.

1928 verl aft Paul Dessau nach unliebsamen Erfahrungen den Opernbetrieb und widmet sich der Begleitung von Stummfilmen. Als Kapellmeister im Lichtspieltheater „Alhambra“ am Kurf urstendamm Berlin komponiert er f ur sein 15 Mann starkes Orchester Musik zu Kurzfilmen, die sich durch frische Modernit at auszeichnet. In Sonderveranstaltungen, betitelt "Kammermusik und Filmmusik", pr esentiert er diese Filme (Alice-Filme aus der Walt Disney-Werkstatt, *Die Wunderuhr* und *Der verzauberte Wald* von Ladislav Starewitch) zusammen mit konzertanten Werken anderer zeitgen ossischer Komponisten und der Fr uhklassik. Schon 1929 arbeitet Dessau f ur den Tonfilm, z. B. mit dem Star-Tenor Richard Tauber und dem Regisseur Arnold Fanck. (Autor)

Bottomore, Stephen: An International Survey of Sound Effects. In: *Film History* 11,4, 1999, pp. 485-498.

Bowers, Q. David: *Nickelodeon theatres and their music*. Vestal, N.Y.: Vestal Press 1986, xii, 212 pp.

Brand, Neil: Distant Trumpets: The Score to *The Flag Lieutenant* and Music of the British Silent Cinema. In: *Young and Innocent? The Cinema in Britain, 1896-1930*. Ed. by Andrew Higson. Exeter: University of Exeter Press 2002, pp. 208-224.

On the musical accompaniment of Maurice Elvey's *The Flag Lieutenant* (1926).

Brown, Julie: Audio-Visual Palimpsests: Resynchronizing Silent Films with "Special" Music. In: *The Oxford Handbook of Music in Film and Visual Media*. Ed. by David Neumeier. New York: Oxford University Press 2012, pp. 583-610.

Brown, Julie / Davison, Annette (eds.): *The Sounds of the Silents in Britain*. New York [...]: Oxford University Press 2013, xv, 334 pp.

Explores the sonic dimension of film exhibition in Britain from the emergence of cinema to the introduction of synchronized sound. Written by experts on British silent film and film music, the chapters provide an introduction to diverse aspects of early film sound: vocal performance, from lecturing and reciting to voicing the drama; music, from developments in accompanying techniques to the impact of legislation on musical practice overall; and performance in cinemas more generally, from dancing and singalong films to live stage prologues. The book also debunks some of the myths about the sonic dimension of film exhibition: it reveals that exhibition practices in London were arguably more sophisticated than those in New York before the onset of World War I, for instance, and that venue licensing decisions had a profound effect on whether music could even be performed with film in some theatres. Based on extensive archival research and musicological analysis, *The Sounds of the Silents in Britain* represents an important addition to early film and film music scholarship. (Editor)

Contents: Introduction: the sounds of the silents in Britain / Julie Brown, Annette Davison. -- 1. Professional lecturing in early British film shows / Joe Kember. -- 2. "Now, where were we?" Ideal and actual early cinema lecturing practices in Britain, Germany and the US / Judith Buchanan. -- 3. Eric Williams: SPEaking to pictures / Stephen Bottomore. -- 4. Sounding Scottish: Sound practices and silent cinema in Scotland / Trevor Griffiths. -- 5. "Suitable music": Accompaniment practice in early London screen exhibition from R. W. Paul to the picture palaces / Ian Christie. -- 6. The art of not playing to pictures in British cinemas, 1906-1914 / Jon Burrows. -- 7. "The efforts of the wretched pianist": Learning to play to the pictures in Britain, 1911-1913 / Andrew Higson. -- 8. The reception of British exhibition practices in *The Moving Picture World*, 1907-1914 / James Buhler. -- 9. Selsior dancing films, 1912-1917 / Stephen Bottomore. -- 10. Song performance in the early sound shorts of British Pathé / Derek B. Scott. -- 11. Atmospheric film prologues and the British film trade papers, 1919-1926 / Julie Brown, Royal Holloway. -- 12. Animating the audience: singalong films in Britain in the 1920s / Malcolm Cook. -- 13. Workers' rights and performing rights: cinema music and musicians prior to synchronized sound / Annette Davison. 14. Sound at The Film Society / John Riley. / 15. Edmund Meisel's "visual

sound" in *The Crimson Circle* (1929): The case of the vanishing part-talkie / Fiona Ford.

Brown, Royal S.: Music and the Silent Film. In: *Cineaste* 24,1, 1998, pp. 92ff.

Brownlow, Kevin.: The Silents Were Never Silent. In his: *The Parade's Gone By*. New York: Knopf 1968, pp. 337-342.

German: *Pioniere des Films. Vom Stummfilm bis Hollywood*. Basel/Frankfurt: Stroemfeld/Roter Stern 1997, pp. 395-400.

Buhler, James / Neumeier, David / Deemer, Rob: *Hearing the Movies: Music and Sound in Film History*. New York/Oxford: Oxford University Press 2010, xxiii, 470 pp.

Includes: 10. Music and Sound in the Silent Era (1895-1929), pp. 247-277.

Bullerjahn, Claudia: Von der Kinomusik zur Filmmusik. Stummfilm-Originalkompositionen der zwanziger Jahre. In: Werner Keil (Hrsg.): *Musik der zwanziger Jahre*. Hrsg. v. Werner Keil. Hildesheim: Olms 1996, pp. 281-316 (Hildesheimer musikwissenschaftliche Arbeiten. 3.).

Musik, die in der Frühzeit des Stummfilms zum Einsatz kam, kann eigentlich noch nicht als Filmmusik bezeichnet werden, da sie kein fester und unabänderlicher Bestandteil eines Films war. Angemessener ist der Begriff Kinomusik, da das jeweilige Kino mit seinen Möglichkeiten das musikalische Endergebnis prägte. Ab den zwanziger Jahren entstehen in Deutschland zahlreiche Stummfilm-Originalkompositionen, die der musikalischen Willkür ein Ende setzten wollten und als Wegbereiter der Filmmusik im Tonfilm angesehen werden können. Exemplarisch analysiert werden Ausschnitte aus Stummfilm-Originalkompositionen (*Panzerkreuzer Potemkin*, *Der letzte Mann*, *Die Nibelungen* und *Cinéma Entr'acte Symphonique*), die jeweils als Prototypen für noch heute aktuelle Kompositionsstrategien erscheinen, nämlich die deskriptive Technik, Mood-Technik, Leitmotivtechnik und Baukasten-Technik. (Autor)

Bullerjahn, Claudia: Musik zum Stummfilm: Von den ersten Anfängen einer Kinomusik zu heutigen Versuchen der Stummfilmillustration, in: Josef Kloppenburg (Hrsg.): *Musik multimedial – Filmmusik, Videoclip, Fernsehen*. Laaber: Laaber 2000, pp. 57-83 (Handbuch der Musik im 20. Jahrhundert. 11.).

Calabretto, Roberto: La partitura del 1914 tra equivoci e malintesi. In: *Cabiria & Cabiria*. A cura di

Silvio Alovisio e Alberto Barbera. Milano: Museo nazionale del cinema / Il castoro 2006, pp. 232-242.

Carli, Philip C.: Musicology and the presentation of silent film. In: *Film History* 7,3, 1995, pp. 298-321.

Carter, Gaylord: Silents Were Never Silent. In: MacCann, Richard Dyer (ed.): *Films of the 1920s*. Lanham, Md./London: Scarecrow Press 1996, pp. 25-31.

Also in: Wagner, Walter: *You Must Remember This*. New York: Putnam Publishing Group 1975.

Cherchi Usai, Paolo: Silent film music. In: *Griffithiana*, 38/39, Oct. 1990, pp. 279-280.

Ciment, Michel (prés. par): *Colloque International d'Information CinéMémoire: la restauration de la couleur; la musique et les film muets; les droits d'auteur dans les différents pays*. [Publication des actes du colloque] (7 - 9 octobre 1991). [Paris]: FEMIS [...] 1992, 177 pp. (Collection écrits écrans. [10.]).

Colpi, Henri: *Défense et illustration de la musique dans le film*. Lyon: Société d'Éditions de Recherches et de Documentation Cinématographiques 1963, 455 pp. (Panoramique. 1.).

Comuzio, Ermanno: Pianoforte, organo, orchestra: la musica del muto. In: *Immagine: Note di Storia del Cinema* 2,4, Ott.-Dic. 1983, pp. 15-18.

Comuzio, Ermanno: La pratica del 'cue-sheet' o foglio di indicazioni musicali. In: *Immagine: Note di Storia del Cinema* 4,2 (=10), Apr.-Giu. 1985, pp. 1-6.

Comuzio, Ermanno: Un pioniere delle colonne sonore. In: *Immagine: Note di Storia del Cinema*, 6, Aut. 1987, pp. 13-16.

On Eugenio Tironi.

Comuzio, Ermanno: Industria e commercio dell'Incidental film music. In: *Immagine: Note di storia del cinema*, 2, Primav. 1986, pp. 17-21.

On Frank Borzage's *7th Heaven* (1927); includes a sheet of the film.

Comuzio, Ermanno: Pianisti estemporanei e di carriera, orchestre e orchestrone. In: *Immagine: Note di Storia del Cinema*, 23, Prim. 1993, pp. 19-25.

Articolo che ricostruisce l'attività di alcuni dei musicisti impegnati nell'accompagnamento al piano delle

proiezioni dei film muti nelle sale cinematografiche bergamasche nei primi anni del secolo: Wera Roberti, Amleto Mazzoleni e altri.

Cooke, Mervyn: *A History of Film Music*. Cambridge: Cambridge University Press 2008, 584 pp. Includes: 1. The 'silent' cinema, pp. 1-41.

Cooke, Mervyn (ed.): *The Hollywood film music reader*. New York, NY [...]: Oxford University Press 2010, ix, 382 pp.

Includes: Max Winkler: "The Origin of Film Music" (1951), pp. 5-14. -- T. Scott Buhman: "Photoplays De Luxe" (1920), pp. 15-20. -- Ernő Rapee: "Musical Accompaniment to the Feature Picture" (1925), pp. 21-28. -- An Interview with Gaylord Carter, "Dean of Theater Organists" (1989), pp. 29-38.

Crafton, Donald: Playing the pictures. Intermediality and early cinema patronage. In: *Iris*, 27, Spring 1999, pp. 152-162.

Davis, Blair: Old Films, New Sounds: Screening Silent Cinema with Electronic Music. In: *Canadian Journal of Film Studies / Revue Canadienne d'Études Cinématographiques* 17,2, Fall 2008, pp. 77-98. On uses of electronic music; pedagogical approach.

Diederichs, Helmut H.: Stummfilm und Musik: neue Diskussion über ein altes Thema. In: *Medium*, 10, Aug. 1980, pp. 40-42.

Dilivio, Lois: Two reviews: Music for silent films in contemporary performance. In: *Cue Sheet* 11,4, Oct. 1995, pp. 16-19.

Discusses the scores for Friedrich Wilhelm Murnau's *Nosferatu - Eine Symphonie des Grauens* (1922) and Tod Browning's *The Unknown* (1927).

Doering, James M.: In Search of Quality: George Colburn, George Kleine, and the Film Score for *Antony and Cleopatra* (1914). In: *Musical Quarterly* 91,3-4, Fall-Winter 2008, pp. 158-199.

Dotoli, Giovanni: Musica, cinema e letteratura in Francia prima del sonoro. In: *Musica, cinema e letteratura*. A cura di Giovanni Dotoli. Fasano: Schena 1997, pp. 15-73.

Ebert-Obermeier, Traude: Kunst in Dienst der Revolution. Zur Musik von Edmund Meisel für den Film *Panzerkreuzer Potemkin*. In: *Musik und Gesellschaft* 32,11, Nov. 1982, pp. 648-653.

Elsaesser, Thomas: Innocence Restored?: Reading and Rereading a 'Classic'. In: *Lang's „Metropolis“: Cinematic Visions of Technology and Fear*. Ed. by Michael Minden & Holger Bachmann. Rochester, N.Y.: Camden House 2000, pp. 123-139.

On Giorgio Moroder's music for Lang's film.

Erdmann, Hans: Musikrhythmus im Atelier. In: *Filmtechnik*, 22, 1926.

Eisenschitz, Bernard: La musique du silence. In: *Cinématographe*, 83, Nov. 1982, pp. 24-28.

Elinor, Carli D.: From Nickelodeon to Super-Colossal: The Evolution of Music to Pictures. In: *The Cue Sheet* 11,4, Oct. 1995, pp. 5-15.

Fabich, Rainer: *Musik für den Stummfilm: Analysierende Beschreibung originaler Filmkompositionen*. Frankfurt/Bern: Peter Lang 1993, 384 pp. (Europäische Hochschulschriften. Reihe 36: Musikwissenschaft. 94.).

Zuerst als Diss. München 1992.

Originale Filmkompositionen entstanden während der Stummfilmzeit in besonderen Fällen (z.B. *Der Student von Prag*, *Die Nibelungen*, *Panzerkreuzer Potemkin*, *Das neue Babylon*) neben den üblichen Kompilationsmusiken. Dabei arbeiteten Komponisten (z.B. Saint-Saëns, Mascagni, Satie und Schostakowitsch) mit Regisseuren (z.B. Clair, Eisenstein, Kosinzew und Lang) und anderen Künstlern unterschiedlichster Bereiche z.T. eng zusammen. In jahrelangen Recherchen wurde umfangreiches, oft schwer zugängliches Material zusammengetragen und aufgearbeitet, um dieses wenig erforschte Gebiet erstmals in einer umfassenden Beschreibung zu behandeln. Dabei wurden jüngere Film- und Musikrekonstruktionen mitberücksichtigt. Nach einem allgemeinen theoretischen Teil ("Geschichte", "Musikalische Gestaltungsformen", "Musikdramaturgie", "Relationen von Musik und Bild" u.a.) untersucht der Autor in acht ausführlichen Einzelanalysen die Themenbereiche: Entstehungsgeschichte, musikalische Struktur, dramaturgische Konzeption von Musik und Film. Dabei werden zahlreiche interessante Gestaltungsmodelle aufgezeigt, die nicht nur zum gegenwärtigen Zeitpunkt in der Filmmusikpraxis Anwendung finden, sondern z.T. noch darüber hinaus verweisen.

Rev. (Bullerjahn, Claudia) in: *Musica* 48,2, März-April 1994, pp. 103-104.

Rev. (Baier, Christian) in: *Österreichische Musikzeitschrift* 48,10-11, Okt.-Nov. 1993, pp. 607-608.

Fabich, Rainer: *Metropolis*. Anmerkungen zu Gottfried Huppertz's Stummfilmkompositionen (1927). In: *Musikforum* 37,94, 2001, pp. 37-42.

Fabich, Rainer / Schneider, Norbert J.: „Cinéma“ von Eric Satie. Aspekte zu einer Filmmusikpartitur. In: *Melos* 48,3, 1986, pp. 40-61.

Fazakas, Aaron: Cinema music in the silent movie era. In: *Studia Universitatis Babeş-Bolyai: Musica* 54,1, 2009, pp. 129-154.

In the silent-film era original music was rarely written for a specific motion picture; instead a musical collage of preexisting classical and light music would be created and performed. The cinema musician encountered multiple problems in the attempt to follow cinematic projections and illustrate them by musical accompaniment. Success depended on the optimal correlation of general skills (intelligence, creativity, a developed emotional sensitivity, visual memory, and so on) and special musical skills with a deep knowledge of the musical repertoire. Film producers, understanding the damage that could be done to the audience's experience of the film by inappropriate music, distributed movies with lists of suggested accompanying musical fragments. Verdi, Rossini, Wagner, Cajkovskij, Liszt, and Beethoven were among the composers most frequently quoted. By the diversity of the musical accompaniment, the motion picture theaters of the first quarter of the 20th c. offered continuous musical education to the mass audience.

Feldmann, Sebastian: Stummfilmmusik. Versuch einer Bestandsaufnahme. In: *KulturTrip. Film aus Nordrhein-Westfalen*, 2, 1994, pp. 28-33.

Friesen, Eric: Music: The Language of *The Artist*. In: *Queen's Quarterly* 119,1, Spring 2012, pp. 18-25.

Fryer, Paul: *The opera singer and the silent film*. Jefferson, N.C. [...]: McFarland 2006, vii, 304 pp.

Contents: The opera singer and the media -- The arrival of film -- Art and/or exploitation: broadening definitions of art in the popular setting -- The performer, the producer and the product: recording the performance -- Popularization and accessibility: the democratization of an art form -- Conclusion -- Appendix: The singers and their films - four case studies.

Rev. (Buhler, James) in: *Cambridge Opera Journal* 18,3, Nov. 2006, pp. 333-340.

Rev. (Fawkes, Richard) in: *Music, Sound, and the Moving Image* 3,2, 2009, pp. 261-264.

Fujak, Július: Nemý filmový obraz-pohyb a kompromizovaná hudba [The silent film picture-movement and improvised music]. In: *Filmova Hudba* 4,12, 2009, pp. 24-25.

Examines the inner relations between the film picture-movement and an experimental improvised music (the term introduced by Jozef Cseres indicates a type

of music characterized by mutations of freely improvised music, and pre-composed patterns and processes).

Gaines, Jane M.: Thomas Dixon and Race Melodrama. In: *Thomas Dixon Jr. and the Birth of Modern America*. Ed. by Michele K. Gillespie & Randal L. Hall. Baton Rouge, LA: Louisiana State University Press 2006, pp. 151-163.

Gaines, Jane / Lerner, Neil: The Orchestration of Affect: The Motif of Barbarism in Breil's *The Birth of a Nation* Score. In: *The Sounds of Early Cinema*. Ed. by Richard Abel and Rick Altman. Bloomington, Ind.: Indiana University Press 2001, pp. 252-268.

Galán Bueno, Carlos: La sonorización del silencio: La improvisación en el cine mudo. In: *Música y Educación: Revista trimestral de Pedagogía musical* 20,1 (=69), March 2007, pp. 19-47.

Proposes an improvisational approach to composition for films. A short historical overview precedes a discussion of the various problems that may arise in both improvisation and in composing a film soundtrack. A brief methodology for piano improvisation for silent films is also presented.

Gariazzo, Pier Antonio: *Il teatro muto*. Torino: Latet 1919, 394 pp.

Gaudreault, André: Bruitage, musique et commentaires aux débuts du cinéma. In: *Protée: Revue internationale de Théories et de Pratiques sémiotiques* 13,2, 1985, pp. 25-29.

Grover-Friedlander, Michal: *The Phantom of the Opera*: The lost voice of opera in silent film. In: *Cambridge Opera Journal* 11,2, July 1999, pp. 179-192.

Considers the relation between opera and silent film, paying special attention to one peculiarly operatic film, Rupert Julian's *The Phantom of the Opera* (1925). Opera constantly touches upon the edge or extremity of song, deriving its force not simply from the extravagance of the singing voice but from its pointing to the limits of vocal expression and to meaninglessness. Silent film is uniquely suited to revealing opera's tendency to go beyond song, in its fascination with and anxiety about silence. In *The phantom of the opera* the prima donna enters the film with a voice, and leaves it married and silent; the Phantom dies. There are parallels with, and allusions to, Gounod's *Faust*. The silencing of the heroine at the conclusion of the film is not a result of the silence of the medium of silent film, nor a correction of death in opera by way of marriage in film. The essence of opera as excessive,

fatal, and anxiety-ridden has been carved into the expressive quality of the film itself. (RILM)

Guo, Xiaoduo: *Silent Film Music Composition in a Cross-cultural Context*. Ph.D. Thesis, University of Adelaide, Elder Conservatorium of Music 2011 [2012], 38 pp., 1 DVD.

With special attention to the silent film *Peach Blossom Weeps Tears of Blood* (Shanghai, 1931). Research began with investigation into early film music, paying particular attention to Chinese silent films. The main part of the exegesis is intended to explain the thought processes and techniques used in the composition of the sound-track. It is not only a descriptive account but also presents more specific analysis of each scene and the methods used in composing. The music is divided into 26 sections corresponding to 26 scenes in the film. To assist in identifying each section, there is a table giving the starting time of each section, and a table listing the main points of synchronization between film and soundtrack.

Haggith, Toby: Reconstructing the Musical Arrangement for *The Battle of the Somme* (1916). In: *Film History* 14,1, 2002, pp. 11-24.

Hanlon, Esther S.: *Improvisation: Theory and Application for Theatrical Music and Silent Film*. Ph.D. Thesis, Musicology, University of Cincinnati, 1975, 176 pp.

Hardwick, Robert Arthur: *Australian silent film music 1896-1909. Trole of the Salvation Army Lime-light Department*. M.Mus. Thesis, University of Melbourne 1999, vi, 149 ls.

Heller, Berndt: Spiel beim Abschied leise Schumann: Zur Musik der Stummfilmzeit. In: *Einblicke, Ausblicke: Gedanken - Erinnerungen - Deutungen zu musikalischen Phänomenen*. [Erschienen aus Anl. d. 175jähr. Bestehens d. Musikverl. Robert Lienau, Berlin, vormals Schlesinger]. [Red.: Axel Michael Sallowsky...] Berlin: Musikverlag Robert Lienau 1985, pp. 37-41.

Between 1920 and 1929 Giuseppe Becce published 81 orchestral scores for the accompaniment of silent film. A number of German publishers followed in the same footsteps. To make the pieces better accessible, catalogues were created that provided classification relating the subject matters.

Henzel, Christoph: Giuseppe Becces Musik zu *Richard Wagner - Eine Film-Biographie* (1913). In: *Archiv für Musikwissenschaft* 60, 2003, pp. 136-161. *Richard Wagner. Eine Filmbiographie* by Carl Froelich und William Wauer (produced by Messers Pro-

jektions-G.m.b.H., Berlin) is important for its documentation of the social and artistic conditions surrounding German film in 1913. This is particularly obvious in Giuseppe Becces film score partly compiled and partly composed music which utilizes both classic and romantic styles with a conspicuous dose of Wagnerian elements. To this comes an experimental bent that supersedes the accompanimental conventions found in silent movies. Bece distinguishes between apparent diegetic music and supportive background music while utilizing differing grades of rhythmic alterations for the action. By employing transitional passages and repetition, he ultimately manages to create an interface between the semantics and the music which, however, at times tends to thwart the progress of the chronological plot. (Vorlage)

Hickman, Roger: *Miklós Rózsa's „Ben-Hur“*. A film score guide. Lanham, Md. [...]: Scarecrow Press 2011, XVI, 158 S. (Scarecrow film score guides. 10.).

Miklós Rózsa's musical background -- Rózsa's technique of film scoring -- The historical and critical context of *Ben-Hur* -- The music and its context -- An analysis of the score.

Hofmann, Charles: *Sound for Silents*. Forew. by Lillian Gish. New York: Drama Book Specialists 1970, n.p., + 1 Phonodisc.

Historical and practical account, includes musical examples. Hofmann was accompanist at the Museum of Modern Art, and the book includes a recording of his performances.

Hubbard, Preston J.: Synchronized sound and movie-house musicians, 1926-29. In: *American Music* 3,4, Winter 1985, pp. 429-441.

Hubbert, Julie: Modernism at the motives: *The Cabinet of Dr. Caligari* and a film score revisited. In: *The Musical Quarterly* 88,1, 2005, pp. 63-95.

Hubbert, Julie: Eisenstein's Theory of Film Music Revisited: Silent and Early Sound Antecedents. In: *Composing for the Screen in Germany and the USSR: Cultural Politics and Propaganda*. Ed. by Robynn J. Stilwell and Phil Powrie. Bloomington: Indiana University Press 2008, pp. 127-147.

Huck, Oliver: *Das musikalische Drama im Stummfilm. Oper, Tonbild und Musik im Film d'Art*. Hildesheim [...]: Olms 2012, X, 338 pp.

Die Analogiebildung zwischen einem von Musik begleiteten Stummfilm und der Oper ist in Europa eine vor allem deutsche Perspektive. Sie ist ohne Richard Wagners Konzeption des musikalischen Dramas als Gesamtkunstwerk nicht denkbar. Wenn die Oper viel-

fach zum Vergleich herangezogen wurde, obwohl Gesang zur Begleitung von Filmen (wie etwa in den Tonbildern und Lichtspieloperen) eine Ausnahme bildete, so weil eine Reihe von frühen Filmen auf Sujets zurückgreift, die durch die Oper bekannt waren. Jene Filme, die direkt auf Opern rekurrieren, prägen einen Rezeptionsmodus kompilierter Filmmusik als ein Netz intertextueller Verweise aus. Sie leisten damit ebenso wie jene *Films d'Art*, die sich nach dem Vorbild der Oper der Vermarktung einer Medienkombination aus Klavierauszügen originaler komponierter Filmmusik, Libretti und Leitmotivtafeln bedienen, einen zentralen Beitrag zur Herausbildung eines künstlerischen Films als „Gesamtkunstwerk“. Sechs exemplarische Studien zur Musik in Filmen, die auf Wagners Musikdramen, Gounods *Faust* und Bizets *Carmen* sowie den Opern des Verismo basieren, sowie zu den Anfängen der musikalischen Begleitung des künstlerisch ambitionierten Films in Frankreich, Italien und Deutschland werden durch eine kurze Geschichte der Oper im frühen Film und einen Ausblick auf „Kino-Bilder“ und Musik bei Wagners Erben abgerundet.

Hughes, Ed: Film Sound, Music and the Art of Silence. In: Losseff, Nicky / Doctor, Jenny (eds.): *Silence, Music, Silent music*. Aldershot / Burlington, VT: Ashgate 2007, pp. 108-122.

Hunsberger, Donald R.: Orchestral accompaniment for silent films. In: *Image: Journal of Photography and Motion Pictures* 25,1, 1982, pp. 7-16.

Jacobshagen, Arnold: Expression und Inzidenz. Französische Musik im Stummfilmkino der Weimarer Republik. In: *L'esprit français und die Musik Europas. Entstehung, Einfluss und Grenzen einer ästhetischen Doktrin*. Festschrift für Herbert Schneider. [= *L'esprit français et la musique en Europe*.] Hrsg. von Michelle Biget-Mainfroy u. Rainer Schmusch. Hildesheim [...]: Olms 2007, pp. 751-760 (Studien und Materialien zur Musikwissenschaft. 40.).

James, Dennis: Performing with silent films. In: McCarty, Clifford (ed.): *Film Music I*. New York [...]: Garland Press 1989, pp. 61-79 (Garland Reference Library of the Humanities. 966.).

2nd ed. Hollywood: Film Music Society 1998.

Adding music to a silent film is its own art form. An appreciation for the synchronization of live performers with a film is essential to understanding silent film performances.

Jane, Philip: Crystal Palace Theatre Orchestra in Christchurch, 1918 to 1929. In: *Crescendo: Bulletin*

of the International Association of Music Libraries (New Zealand Branch), 87, Nov. 2010, pp. 20-31.

Gives a detailed view of the role of the Crystal Palace Theatre Orchestra in Christchurch (New Zealand) from 1918 to 1929.

Joe, Jeongwon / Gilman, Sander L. (eds.): *Wagner and Cinema*. Foreword by Tony Palmer. Interview with Bill Viola. Bloomington, IN: Indiana University Press, 2010, xiii, 487 pp., 28 ill., 35 musical exx. Includes: *Part 1. Wagner and the Silent Film*. Wagnerian motives: narrative integration and the development of silent film accompaniment, 1908-1913 / James Buhler (pp. 27-45). -- Underscoring drama--picturing music / Peter Franklin -- The life and works of Richard Wagner (1913): Becce, Froelich, and Messter / Paul Fryer. -- Listening for Wagner in Fritz Lang's *Die Nibelungen* / Adeline Mueller.

Jonge, Jon de: *Tune up the hoover! Cinema musicians tell their stories*. Blackpool: de Jonge 1994, 48 pp.

Discusses the history of silent film accompaniment in northern England.

Jost, François: The Voices of Silence. In: *The Sounds of Early Cinema*. Ed. by Richard Abel & Rick Altman. Bloomington, Ind: Indiana University Press 2001, pp. 48-56.

Kalinak, Kathryn: Impetoud Rythm: Edmund Meisel's Score for Eisenstein's *Battleship Potemkin*. In: *Purdue Film Studies Annual 7*, pp. 33-45.

Kalinak, Kathryn Marie: *How the West was sung. Music in the Westerns of John Ford*. Berkeley, Cal. [...]: University of California Press 2007, x, 256 pp. Includes: 2. Hearing the Music in John Ford's Silents: *The Iron Horse* and *3 Bad Men*.

King, Norman: The Sound of Silents. In: *Screen* 25,3, 1984, pp. 2-15.

Repr. in: *Silent Film*. Ed. by Richard Abel. New Brunswick, NJ: Rutgers University Press 1996, pp. 31-44.

Kleinschmidt, Christoph: *Intermaterialität . Zum Verhältnis von Schrift, Bild, Film und Bühne im Expressionismus*. Bielefeld: Transcript 2012, 401 pp.

At first: Münster, Univ., Diss., 2010.

Der Expressionismus ist wie kaum eine andere Epoche von einem bemerkenswerten Zusammenspiel der Künste geprägt. Im Zuge der Wende zur Abstraktion wurden die künstlerischen Materialien erkundet und zu Artefakten kombiniert, deren gemeinsames Charak-

teristikum vor allem in der ästhetischen Verdichtung besteht. (Verlag)

Kraft, James P.: *Stage to studio. Musicians and the sound revolution, 1890-1950*. Baltimore, Md. [...]: Johns Hopkins University Press 1996, x, 255 pp. (Studies in industry and society. 9.).

Between the late nineteenth and mid-twentieth century, technology transformed the entertainment industry as much as it did such heavy industries as coal and steel. Among those most directly affected were musicians, who had to adapt to successive inventions and refinements in audio technology--from wax cylinders and gramophones to radio and sound films. In this groundbreaking study, James P. Kraft explores the intersection of sound technology, corporate power, and artistic labor during this disruptive period. Kraft begins in the late nineteenth century's "golden age" of musicians, when demand for skilled instrumentalists often exceeded supply, analyzing the conflicts in concert halls, nightclubs, recording studios, radio stations, and Hollywood studios as musicians began to compete not only against their local counterparts but also against highly skilled workers in national "entertainment factories." Kraft offers an illuminating case study in the impact of technology on industry and society--and a provocative chapter in the cultural history of America.

Rev. in: *H-Business, H-Net Reviews*. May, 1997, URL: <http://www.h-net.org/reviews/showrev.php?id=1010>.

Krenn, Günter: Mit den Augen hören - Kompositionen von Richard Strauss als Filmmusik. In: *Richard Strauss- Blätter* 45, 2001, pp. 142-158.

Krenn, Günter: Prima la musica e poi la cinematografia? Zur Rekonstruktion des Rosenkavalier-Stummfilms durch das Filmarchiv Austria, 2006. In: *Richard Strauss-Blätter*, NF 60, Dez. 2008, pp. 78-99.

Krones, Hartmut: Optische Konzeption und musikalische Semantik. Zum "Allgemeinen Handbuch der Film-Musik" von Hans Erdmann, Giuseppe Becce und Ludwig Brav. In: *Bühne, Film, Raum und Zeit in der Musik des 20. Jahrhunderts*. Hrsg. v. Hartmut Krones. Wien [...]: Böhlau 2003, pp. 119-142.

Kubik, Gerhard: Transcription of African Music from Silent Film. In: *African Music* 5,2, 1972, pp. 28-39.

German: Transkription afrikanischer Musik vom Stummfilm: Methoden und Probleme. Forschungsfilm als musikethnologisches Quellenmaterial. In: *Musik in Afrika*. Hrsg. v. Artur Simon. Berlin: Museum für Völkerkunde [1983], pp. 202-216 (Veröffentlichun-

gen des Museums für Völkerkunde Berlin, Abteilung Musikethnologie. 4.).

Sheds light on the author's own technique of transcribing African xylophone music from silent films and provides selected examples. Also deals with the importance of documenting inaudible parts of dances.

Kuyper, Eric de: Silent Films in Their First Decades-Objects for Research or for Exhibition? In: *Early Cinema Today: The Art of Programming and Live Performance*. Ed. by Martin Loiperdinger. New Barnet: Libbey 2011, pp. 53-65.

Lacasse, Germain: L'orgue de barbare, ou L'indescriptible musique de l'inaudible cinéma. In: *Iris*, 27, Spring 1999, pp. 49-65.

Outlines three approaches to studying silent film music: historical essays, attempts at reconstituting early exhibition practices, and theoretical research. Directions for future study are proposed.

Lauridsen, Palle Schantz: En hel del repertoire var nødvendigt: Lyden i den danske stumfilmbiograf. In: *Sekvens: Filmvidenskabelig Årbog*, 1994, pp. 49-85.

From 1896 to 1930, the audience could hear music, sound effects, and perhaps a narrator in the Danish cinemas. There was competition between the cinemas for the best accompaniment, ranging from one pianist up to an orchestra of 20-30 musicians. The music could be improvised or arranged from the musicians' own or published cue-sheets. The repertoires of the pianist Eduard Binderup and the conductor Jacob Gade are described: classical as well as popular music, few Danish works, and a small amount of original Danish film music. The music's authenticity and interpreting character are put into a theoretical framework.

Leutrat, Jean-Louis: Musiques des westerns à l'époque des muets. In: *Vibrations*, 4, Jan. 1987, pp. 65-78.

Levin, Tom: The acoustic dimension. In: *Screen* 25,3, 1984, pp. 55-68.

Leydon, Rebecca: Debussy's late style and the devices of the early silent cinema. In: *Music Theory Spectrum. The Journal of the Society for Music Theory* 23,2, 2001, pp. 217-242.

Situates Debussy's late works within the context of the technologies of early silent cinema.

Loll, Werner: Anmerkungen zur Geschichte und Praxis der Stummfilmmusik. Eine Einführung und Gedankensammlung. In: *Film und Musik als medialer Raum*. Hrsg. v. Tarek Krohn u. Willem

Strank. Marburg: Schüren 2012, pp. 85-96 (Marburger Schriften zur Medienforschung.).

At first: *Kieler Beiträge zur Filmmusikforschung*, 1, 2008, pp. 128-159, URL: <http://www.filmmusik.uni-kiel.de/kielerbeitraege/einflussGoosefeld.pdf>.

Long, Martin / Whiteoak, John: Film Music: Silent Era. In: *Currency Companion to Music and Dance in Australia*. Ed. by John Whiteoak & Aline Scott-Maxwell. Sydney: Currency House 2003, pp. 282-284.

Marks, Martin Miller: The well-furnished film: Satie's score for *Entr'acte*. In: *Canadian University Music Review* 4, 1983, pp. 245-277.

Also in his *Music and the silent Film*, 1997, pp. 167-185.

Marks, Martin: Music and the silent film. In: *The Oxford history of world cinema*. Ed. By George Nowell-Smith. Oxford: Oxford University Press 1996, pp. 183-192.

Marks, Martin Miller: *Music and the Silent Film: Contexts and Case Studies, 1895-1924*. New York: Oxford University Press 1997, xvi, 303 pp.

Marks gives extensive consideration to the availability and state of the historical evidence, and works to piece together the surviving (often partial) scores, advertisements and reviews in order to create a more complete picture of the silent era's musical practices than has elsewhere been achieved. Marks debunks the notion that there was a period during which anything went musically as long as it covered up the noise of the projector and compensated for the uncanny flatness of the moving image by looking at music for some of the proto-film technologies (vitascope, biograph and bioskop). The more compelling case of bioskop took place in Europe, however, and their film music practices were not immediately taken up in America. In 1909 Moving Picture World dubbed the majority of pianists inadequate movie accompaniists, and only months later Edison published its first guidelines for film accompaniment. Marks observes that the 1910-14 period has been subject to severe music scholarly neglect due to the perceived lack of evidence. Marks finds and considers numerous "special scores," i.e. scores written specially for particular movies, that predate *Birth of a Nation* (1915), the often cited "first". *Birth of a Nation* gets its own chapter too, however, for it was a significant and influential achievement. Marks includes numerous facsimiles as well as transcriptions of the surviving parts/scores, and subjects them to paleographic as well as music analysis.

At first: *Film Music of the Silent Period, 1895-1924*. Ph.D. Thesis, Music, Harvard University, 1990, xiii, 492 pp.

Rev. (Rollins, Peter) in: *Journal of Popular Culture* 35,3, 2001, p. 214.

Rev. (Pisani, M.V.) in: *Journal of Musicological Research* 19,2, 2000, pp. 182-190.

Rev. (Linda Schubert) in: *The Journal of Film Music* 1,1, 2002, pp. 99-104.

Rev. (Wright, H. Stephen) in: *Quarterly Journal of the Music Library Association* 55,1, Sept. 1998, pp. 118-119.

Rev. (Church, Michael) in: *BBC Music Magazine* 6,11, July 1998, pp. 81-82.

Rev. (Pool, Jeannie) in: *The Cue Sheet: The Journal of the Society for the Preservation of Film Music* 14,2, April 1998, pp. 31-33.

Marks, Martin Miller: Saint-Saëns and silent film / Sound film and Saint-Saëns. In: *Camille Saint-Saëns and his world*. Ed. by Jann Pasler. Princeton, N.J. [...]: Princeton University Press 2012, pp. 357-369 (The Bard music festival.).

Saint-Saëns created one film score, for the French film *L'Assassinat du duc de Guise* (1908), which dramatizes the 1588 murder of Duke Henri de Guise at the behest of King Henri III. Much more common has been the practice of appropriating his music in films. It appears as part of a film within a film in Louis Malle's 1987 *Au Revoir les enfants*, in which a scene shows school boys watching Charlie Chaplin's 1918 silent film *The Immigrant* while a pianist and violinist play Saint-Saëns's *Introduction et Rondo capriccioso*. His *Samson et Dalila*, as staged by Mae West, is featured in the 1935 film *Goin' to town*. Danse macabre provides symbolic continuity in Jean Renoir's 1939 film, *La Règle du jeu*, and Ennio Morricone re-works elements of themes from Saint-Saëns's *Carnaval des animaux* in *Days of Heaven* (1978). Saint-Saëns figures prominently in the 1995 film *Babe*, where the chorale from his Organ symphony is a central component of Nigel Westlake's score.

Marzal Felici, José J.: El sonido del cine mudo: Música e integración narrativa en algunos filmes de Griffith. In: *Archivos de la Filmoteca: Revista de Estudios Históricos sobre la Imagen*, 20, June 1995, pp. 22-35.

Mathiesen, Thomas J.: Silent Film Music and the Theatre Organ. In: *Indiana Theory Review* 11, 1990, pp. 81-117.

Mayer, David / Day-Mayer, Helen: A 'Secondary Action' or Musical Highlight? Melodic Interludes in Early Film Melodrama Reconsidered. In: *The Sounds of Early Cinema*. Ed. by Richard Abel and Rick Altman. Bloomington, Ind.: Indiana University Press 2001, pp. 220-231.

McMahan, Alison: Sound rewrites silents. In: *Le son en perspective. Nouvelles recherches. / New perspectives in sound studies*. Ed. by Dominique Nasta & Didier Huvelle. Bruxelles [...]: PIE Lang 2004, pp. 69-98 (Repenser le cinéma. 1.).

Merritt, Russell: Opera senza parole: La musica per il cinema muto: Intervista con Carl Davis, Kevin Brownlow, e David Gill. / Opera Without Words: Composing Music for Silent Films: An Interview with Carl Davis, Kevin Brownlow and David Gill. In: *Griffithiana: Rivista della Cineteca del Friuli / Griffithiana: Journal of Film Studies* 14,40-42, Oct. 1991, pp. 157-181.

Merritt, Russell: Recharging *Alexander Nevsky*. Tracking the Eisenstein-Prokofiev War Horse. In: *Film Quarterly* 48,2, Winter 1994-95, pp. 34-47.

Metzler, Martina: Zur Beziehung zwischen Handlung und Musik in Chaplins Film *City Lights*. In: *Musik und Bildung*, 12, 1980, S. 772-775.

Miceli, Sergio: *Aleksander Nevskij*. Renaissance and Transfiguration of a Masterwork. In: *Musik/Revolution* 2, 1997, S. 279ff.

Miller, Patrick: Music and the Silent Film. In: *Perspectives of New Music* 21,1/2, 1982-83, pp. 582-584.

Morel, Jean-Paul: D'un prétendu cinéma 'muet' ... In: *Musica, cinema e letteratura*. A cura di Giovanni Dotoli. Fasano: Schena 1997, pp. 75-100.

Morsch, Rober: Silent film score restoration and performance. In: *Cue Sheet* 8,2, 1991, pp. 70-72.

Motte-Haber, Helga de la: Good morning, Mr. Edison. In: *Neue Zeitschrift für Musik* 156,4, Juli/Aug. 1995, pp. 4-9.

In the beginnings of cinema, music was not viewed as an integral component, but merely as a mechanism to bridge the gap between viewers and screen. Music specific to the film was first introduced in Hollywood. With the invention of motion pictures with sound, music took on new intrinsic functions, such as evoking the right psychological reaction from the audience, drawing the audience's attention to certain moments, and helping to blend screen images in the audience's mind.

Nasta, Dominique: Setting the Pace of a Heartbeat: The Use of Sound Elements in European Melodramas before 1915. In: *The Sounds of Early Cinema*.

Ed. by Richard Abel & Rick Altman. Bloomington, Ind.: Indiana University Press 2001, pp. 95-109.

Oderman, Stuart: The sound of silents. In: *Films in Review* 47, March/April 1996, pp. 37-39.

Olsson, Jan: *Från filmljud till ljudfilm. Samtida experiment med ödödlig teater, sjungande bilder och Edisons kinetophon 1903-1914*. Stockholm: Proprius Förl., 1986, 158 pp. + 1 Kasette.

Olsson, Jan: Sound aspirations. The two dimensions of synchronicity. In: *Le son en perspective. Nouvelles recherches. / New perspectives in sound studies*. Ed. by Dominique Nasta & Didier Huvelle. Bruxelles [...]: PIE Lang 2004, pp. 99-114 (Repenser le cinéma. 1.).

Orlando, Stéphane: *Stratégies d'improvisation pour le cinéma muet, aujourd'hui*. Thèse doct., Université Libre de Bruxelles, Musicologie 2004.

Ottenheim, Konrad: *Film und Musik bis zur Einführung des Tonfilms. Beiträge zu einer Geschichte der Filmmusik*. Diss., Friedrich-Wilhelms-Universität zu Berlin 1944, 152 ls.

Pauli, Hansjörg: *Filmmusik: Stummfilm*. Stuttgart: Klett-Cotta 1981, 247 pp.

Zuerst als Diss. Osnabrück 1978.

Rev. (Schmidt, Hans-Christian) in: *Musik & Bildung: Zeitschrift für Musikerziehung* 14,5, 1982, pp. 363-364.

Piccardi, Carlo: *Cabiria, Christus, Giuliano l'Apostata: Incunabuli della corallità nel cinema*. I. In: *Musica/Realtà: Rivista quadrimestrale* 27 (=81), Nov. 2006, pp. 19-59; II. In: *Musica/Realtà: Rivista quadrimestrale* 28 (=82), March 2007, pp. 25-69.

Discusses large-scale musical accompaniment in Italian films of the silent era: the score by Manlio Mazza, and climactic Sinfonia del fuoco by Ildebrando Pizzetti, used in Giovanni Pastrone's *Cabiria* (1914); Father Giocondo Fino's music for Giulio Antamoro's *Christus* (1916); and the poema sinfonica in 4 visioni by Luigi Mancinelli, text by Ugo Falena, for Falena's film *Giuliano l'Apostato* (1919).

Pratt, George C.: Cue sheets for silent films. In: *Image: Journal of Photography and Motion Pictures* 25,1, 1982, pp. 17-24.

Prendergast, Roy M. *Film Music: A Neglected Art*. New York: Norton 1977, ch. 1, pp. 3-18.

Prox, Lothar: Stummfilm und Neue Musik. Michael Obsts Musik zu *Dr. Mabuse, der Spieler*. In: *Neue Zeitschrift für Musik* 155,2, 1994, pp. 47ff.

Prox, Lothar: Zeitkunst Film und zeitgenössische Musik in den 20er und frühen 30er Jahren. In: *Visionen und Aufbrüche. Zur Krise der modernen Musik 1908-1933*. Hrsg. v. Günther Metz. Kassel: Bosse 1995, pp. 251-264.

Die Musik hat keinen nennenswerten strukturellen Einfluß auf die Entwicklung des Films ausgeübt. Die Stummfilmmusik als formaler und emotionaler Deuter des Leinwandgeschehens gehörte nicht konzeptionell zum Film, sondern oblag der Verantwortung des Theaterleiters. Mit dieser Situation kollidierten die künstlerischen Vorstellungen der Originalkomponisten, die zwar den Gebrauchsscharakter der Filmmusik respektierten, aber eine Emanzipation von der Zeigestockfunktion der Musik erstrebten. Die neuen Möglichkeiten, die der Tonfilm eröffnete, vergrößerten auch den kreativen Spielraum der Komponisten. Jeder Film benötigt Originalmusik. Die Hoffnungen auf eine künstlerische Synthese der Gestaltungsfaktoren wurden jedoch durch den nivellierenden Druck der Filmindustrie zerstört. (Ergänzung im Akustischen, neue Rezeptionserfahrung im Medium des Films). (Wagner, Dorothea)

Prox, Lothar: Musik und Stummfilm. In: Keitz, Ursula von (Hrsg.): *Früher Film und späte Folgen. Restaurierung, Rekonstruktion und Neupräsentation historischer Kinematographie*. Marburg: Schüren 1998, pp. 84-94 (Schriften der Murnau-Gesellschaft. 6.).

Wiederabgedr. in: *Chigiana: Rassegna Annuale di Studi Musicologici* 42, NS No. 22, 1990.

Prox, Lothar: Neue Aspekte der Gebrauchsmusik. Die wiederentdeckte Stummfilmkunst. In: *Musica come ponte tra i popoli*. Atti del Convegno internazionale di studi: Bolzano, Sala di rappresentanza della Cassa di risparmio, 5-7 novembre 1998. [= Die Musik als Brücke zwischen den Völkern.] A cura di Giuliano Tonini. [Lucca]: Libreria musicale italiana 2001, pp. 108-115.

Prox, Lothar: Musik und Stummfilm. In: *Musikforum* 37,94, 2001, pp. 25-30.

Online: <http://www.miz.org/musikforum/mftxt/muf09407.htm>.

Der Stummfilm erlebte in den 1980er Jahren eine Renaissance. Daher ist zu fragen, inwieweit für solche Filme Musik verwendet oder gar neu komponiert werden kann. (Schöner, Oliver)

- Prümm, Karl: Musiktheorie als Filmtheorie: Hans Erdmann und die Stummfilmmusik. In: *Medienfiktionen. Illusion - Inszenierung - Simulation*. Festschrift für Helmut Schanze zum 60. Geburtstag. Hrsg. v. Sibylle Bolik [...]. Frankfurt [...]: Peter Lang 1999, pp. 293-303.
- Redi, Riccardo: Musica del muto. In: *Immagine. Note di Storia del Cinema*, 36, 1996, pp. 9-15.
On *La Congiura di San Marco* (Domenico Gaido, 1924), *Fraulein Rafke* (Richard Eichberg, 1923), *Die Nibelungen* (Fritz Lang, 1924), *I Promessi sposi* (Mario Bonnard, 1922) and *Sole* (Alessandro Blasetti, 1929).
- Reynolds, Herbert: Aural gratification with Kalem films: a case history of music, lectures and sound effects, 1907-1917. In: *Film History* 12,4, 2000, pp. 417-442.
- Riesenfeld, Hugo: Music and Motion Pictures. In: *The Motion Picture in Its Economic and Social Aspects*. [= Spec. Iss. of *The Annals of the American Academy of Political and Social Science*], Nov. 1926, pp. 58-62.
Online on the silent film bookshelf, URL: http://www.cinemaweb.com/silentfilm/bookshelf/1_hreis1.htm.
- Robinson, David: *Music of the Shadows. The use of musical accompaniment with silent film, 1896-1936*. = Supplément de *Griffithiana* (Udine), 8-39, Octobre 1990, 111 pp.
Pubbl. in occasione delle Giornate del cinema muto, Pordenone. Trad. italiana di Lorenzo Codelli.
- Robinson, David (ed./curator): *Musique et cinéma muet*. [Cat. d'Exposition, 19 septembre 1995 - 7 janvier 1996, Musée d'Orsay.] Paris: Réunion des Musées Nationaux 1995, 140 pp. (Les dossiers du Musée d'Orsay. 56.).
- Routt, William D.: Hearing silent films. In: Brophy, Philip (ed.): *Experiencing the Soundtrack*. Sydney: Australian Film Television and Radio School 2001, pp. 183-202.
- Rückert, Björn / Bullerjahn, Claudia: *Berlin - Die Sinfonie der Grossstadt* (D 1927, Walter Ruttmann). Zur Originalstummfilmmusik von Edmund Meisel und einem heutigen Rekonstruktionsversuch. In: *Kieler Beiträge zur Filmmusikforschung*, 4, 2010, pp. 30-51.
- Rügner, Ulrich: *Filmmusik in Deutschland zwischen 1924 und 1934*. Hildesheim: Olms 1988, 398 pp. (Studien zur Filmgeschichte. 3.).
Zuerst u.d.T. *Formprobleme in der Filmmusik bei der Ablösung des Stummfilms durch den Tonfilm* als Diss. Marburg 1983.
- Rügner, Ulrich: Musik zum Stummfilm - Historische Originalversionen und neue Kompositionen. In: *EPD Film* 5, Juli 1988, pp. 2-4.
- Rügner, Ulrich: Musikalische Illustration und Erzählform. Musik im Stummfilmkino. In: *Augenblick* 8, 1990, pp. 76-92.
- Rügner, Ulrich: Die Filmmusik der Weimarer Republik im Kontext der Künste. In: Segeberg, Harro (Hrsg.): *Die Perfektionierung des Scheins. Das Kino der Weimarer Republik im Kontext der Künste*. München: Fink 1999, pp. 159-176 (Mediengeschichte des Films. 3.).
- Sauer, Rodney: Photoplay Music: A Reusable Repertory for Silent Film Scoring, 1914-1929. In: *The American Music Research Center Journal*, 8-9, 1999, pp. 55-76.
Three types of scores were used in US American cinemas from 1914-29: improvised scores, composed scores, and compiled scores. Photoplay music, which flourished from 1914-1929, is extant in about 10,000 short works, represented by the composers J.S. Zamecnik, Gaston Borch, and M.L. Lake.
- Saxer, Marion: Zeit der Oper – Zeit des Films. *Der Rosenkavalier* im Stummfilm. In: *Musik und Ästhetik*, 57, 2011, pp. 42-61.
In the silent movie *Der Rosenkavalier* from 1926, which uses an arrangement of the original music by Richard Strauss, is one of the few documents of a cinematic opera adaptation from the time of silent movies. Its medial setting is unique, as the transfer to film necessitates abandoning such fundamental components of the opera as song, text, staging and the symphonic unity of Richard Strauss's music. This text examines strategies of translation from opera into silent movie using, among other examples, the Prehauser scene, in which a stage situation is quoted in the film, and also the scene in which the rose is handed over. Here it transpires that the film, for all its narrative and musical modifications, follows the opera down to subtle details. As well as a privileging of movement, which brings a reflexivity and temporality of its own into the film, we can also point to translation strategies that, compared to the 1912 opera, mark a break with the Old Europe of the pre-war era. The silent movie of *Der Rosenkavalier* thus appears as a typical film document of the 1920s.

Schepelern, Peter: Musik i mørke: Stumfilmens musikanvendelse i teori og praksis. In: *Sekvens: Filmvidenskabelig Årbog*, 1980, pp. 117-153.

Music has played an important part in all dramatic genres since antiquity. The role of music in silent films thus belongs to a long tradition. The author discusses the various theories regarding the function of music in the silent film proposed by Zofia Lissa, Siegfried Kracauer, Urban Gad, Erno Rapée, Theodor W. Adorno, Hanns Eisler, Leo Schulz, Béla Balázs, and many others. (Niels Krabbe)

Schliengensiepen, Mark Andreas: Der künstlerische Stellenwert der Musik zum Stummfilm. In: *Forum Musikbibliothek. Beiträge und Informationen aus der Musikbibliothekarischen Praxis*, 1, 1995, pp. 19-23.

Discusses the general functions of film music, distinguishing the various categories, and emphasizing the importance of the musical accompaniment for silent film.

Schmidt, Hans-Christian: Liebe, Lust und Leid mit Händen und Füßen. Der Kino-Organist Horst Schimmpfennig. Ein exemplarischer Fall von Filmmusik der zwanziger und dreißiger Jahre. In: Sabine Schutte (Hrsg.): *Ich will aber gerade vom Leben singen... Über populäre Musik vom ausgehenden 19. Jahrhundert bis zum Ende der Weimarer Republik*. Reinbek: Rowohlt 1987, S. 343ff.

Seidler, Walther (Red.): *Stummfilmmusik gestern und heute*. Beiträge und Interviews anlässlich eines Symposiums im Kino Arsenal am 9. Juni 1979 in Berlin. Hrsg. von d. Stiftung Dt. Kinemathek. Mit Unterstützung d. Senators für Kulturelle Angelegenheiten. Berlin: Spiess 1979, 115 pp.

Contents: Lothar Prox: Perspektiven einer Wiederaufbereitung von Stummfilmmusik (9-26). -- Lothar Prox: Stummfilmvertonungen deutscher Fernseh-Redaktionen (27-34). -- Ein Kinoorchester-Direktor erinnert sich. Gero Gandert im Gespräch mit Werner Schmidt-Boelcke (35-50). -- Friedrich P. Kahlenberg: Der wirtschaftliche Faktor 'Musik' im Theaterbetrieb der Ufa in den Jahren 1927 bis 1930 (51-72). -- Aus der Praxis junger Stummfilmpianisten. Gerhard R. Koch im Gespräch mit Joachim Bärenz (73-82). -- Berndt Heller im Gespräch mit Albert Lévy (83-95).

Serra, Jean-Dominique: Musique et horreur dans le cinéma muet. In: *Vibrations*, 4, Jan. 1987, pp. 79-97.

Shirley, Wayne D.: Response to 'The first American film scores'. In: *Harvard Library Bulletin* NS 2,4, Winter 1991, pp. 101-103.

The Kalem series of piano scores for silent films was discontinued in 1913, probably because it was not practical for the pianist to read the score and watch the film at the same time. Specially-composed silent film scores became more common with the advent of the film orchestra, whose players had to read from parts and whose conductor was freer than the pianist to look up from the score. There are dangers in reading too much into the use of a particular song in a silent film score. Sometimes the tune is used merely because of the associations of its title; sometimes the meaning for an audience of 1914 would be different from the meaning for an audience of today.

Simeon, Ennio: La musica di Giuseppe Becce tra cinema muto e sonoro. In: *Music in Film Fest*. [Katalog.] Vicenza 1987, pp. 79-90.

Simeon, Ennio: Giuseppe Becce and Richard Wagner: Paradoxes of the First German Film Score. In: *A Second Life: German Cinema's First Decades*. Ed. By Thomas Elsaesser. Amsterdam: Amsterdam University Press 1996, pp. 219-224.

Slide, Anthony: *Silent Topics. Essays On Undocumented Areas of Silent Film*. Lanham: Scarecrow Press 2005, viii, 129 pp.

With a chapter on the manner in which early sheet music exploited silent film personalities.

Spohr, Mathias: Marktmacht eines neuen Mediums. Richard Strauss und die Verfilmung des *Rosenkavalier* (1926) von Robert Wiene. In: *Richard Strauss und das Musiktheater*. Leipzig: Henschel 2005, pp. 211-223.

Robert Wiene's film of Strauss's opera *Der Rosenkavalier* occurred at a time of change in various respects: The preeminence of the aristocracy was over, the film had its premiere in the same place where the opera had premiered, but this was no longer a royal opera house. The Austrian entertainment industry, which had led the world during the prewar operetta era, was overtaken in the 1920s by the American film industry. After 1927, sound film began to replace silent film. In this period of change, Pan-Film in Vienna made a last-ditch effort to achieve success based on traditional values: a historical Viennese subject and a successful opera. Its financial failure proved that the media could no longer be linked in this way. After the birth of sound films, the live concert, conducted by the composer, which accompanied the silent film was no longer a guarantee of success. The librettist, Hofmannsthal, was fascinated by cinematic technique, though extremely limited by financial considerations, but Strauss resisted any adjustment of his music for the film. (RILM)

Starita, Angela: Sounds of silents. In: *Cinefantastique* 30,7/8, 1998, pp. 99+ [5 pp.].

Steele, George: *Scoring Silent Film: Music/Nation/Affect*. Ph.D. Thesis, University of Rhode Island 2009.

Abstracted in: *Dissertation Abstracts International, Section A: The Humanities and Social Sciences* 70,10, April 2010, no. 3678.

Studies the history of film music as a way to understand how the "soundtrack" operates in contemporary popular culture. I argue that forms of playful appropriation of film music today, as in the technological innovations of iPod culture, of re-mixing movie trailers on YouTube, or most importantly, of performing original scores live to silent film are all implicated in past industrial cinematic production practices. Early twentieth century film accompaniment in America began as something commentarial before an industry preoccupied with its social and affective influence began to shape its course. In time, the ability for improvisational musicians to craft emotional associations with film on a local scale shifted toward massively distributed scores on a national scale. As a result, industrial influences over film music became industrial influences over audiences and over feeling. The project begins by bringing Theodor Adorno's notion of the "culture industry" and theories of affect together, and asks whether the body vulnerably encounters industrial formulae in film music, and if so, what potential implications there may be. It begins with improvisational music of the nickelodeon era; literary exploration of music in fiction of Willa Cather and James Joyce; nationwide, massively distributed scores of early twentieth-century blockbusters (like Griffith's *The Birth of a Nation*); prerecorded scores of studio-system films of the 30s (like Ford's *Young Mr. Lincoln*); and contemporary forms of film music play.

Stegemann, Michael: Der Mord als schöne Kunst betrachtet. Camille Saint-Saëns und die Anfänge der Filmmusik. In: *Neue Zeitschrift für Musik* 146,10, 1985, S. 8-14.

Stern, Dietrich: Komponisten gehen zum Film. Zum Problem angewandter Musik in den 20er Jahren. In: *Das Argument*, Sonderheft AS 24, 1977.

Stern, Dietrich: *Filmkomposition zu Beginn der Stummfilmzeit*. Diss., Musikwissenschaft, Freie Universität Berlin, 1981.

Strobel, Heinrich: Film und Musik. Zu den Baden-Badener Versuchen. In: *Melos*, 7, 1928.

Stuckenschmidt, Hans Heinz: Die Musik zum Film. In: *Die Musik*, 18, 1926.

Sudendorf, Werner: *Der Stummfilmmusiker Edmund Meisel*. Frankfurt: Deutsches Filmmuseum 1984, 108 pp. (Kinematograph. 1.).

Téllez, Enrique: La composición musical al servicio de la imagen cinematográfica: El discurso musical como soporte del discurso cinematográfico. In: *Eufonía: Didáctica de la Música* 2,4, July 1996, pp. 47-58.

Testa, Maurizio: Appunti per una storia delle colonne sonore dei film muti. In: *Rivista del Cinematografo* 44,5, mag. 1971, pp. 197-200.

Thiel, Wolfgang: Musik für Stummfilme. In: *Film und Fernsehen* 10,6, 1982, pp. 24-25.

Thiel, Wolfgang: Stummfilmmusik as künstlerische Aufgabe: Ein Arbeitsbericht. In: *Musik und Gesellschaft* 33, Okt. 1983, pp. 606-611.

Thorp, Jan / McPhee, Eleanor: Alternate Soundtracks. Silent Film Music for Contemporary Audiences. In: *Screen Sound*, 2, 2011, pp. 64-74.

The Moving Pictures Show is a contemporary Australian 'silent' film company that screens films produced in the period from 1912 to 1929, with a 9-piece orchestral accompaniment. This article explores the ways in which music is chosen for the show both to heighten the audience's aesthetic experience of the film and to abide by historical practice. It also describes the ways in which improvisation can be accommodated within these boundaries. The Moving Pictures Show uses recognisable music from the non-synchronised sound (or 'silent' film) era, including 'classical' music that is well known to audiences through previous association with the animations of Disney, Warner Bros and Hanna-Barbera studios; mood music that was purpose-composed for the films of the silent era by composers such as John Stepan Zamecnik; and leitmotifs to alert the audience to repeating themes in the narrative. Around these music components, improvisation provides a degree of flexibility of tempo necessary to fit the music with the film and allows the performers the freedom to musically respond to the onscreen action in a spontaneous manner.

Tieber, Claus: Zur Inszenierung der Stimme. Visuelle Anleitungen zur Interpretation des Nicht-Hörbaren im Enrico-Caruso-Film *My Cousin*. In: *Auslassen, Andeuten, Auffüllen. Der Film und die Imagination des Zuschauers*. Hrsg. v. Julian Hanich u. Hans J. Wulff. München: Fink 2012, pp. 191-204.

Während im Tonfilm Musik oftmals dazu dient zu repräsentieren, was nicht zu sehen ist, verhält sich im

Stummfilm die Sache anders. Hier wird gezeigt, was der Zuschauer nicht hören kann. Am deutlichsten wird die kompensatorische Funktion des Bildes dort, wo keine Musik und keine Geräusche im Kino jenes Element ersetzen können, das im Stummfilm zwangsläufig fehlen muss: die Stimme, insbesondere die Singstimme. Der Fall, den dieser Beitrag untersucht, ist einer von zwei Filmen, die Enrico Caruso 1918/19 gedreht hat: *My Cousin*. An Hand des Films werden die filmischen Mittel der Informationsvergabe und der Zuschauerlenkung analysiert. Wie wird der Resonanzkörper der Stimme dargestellt und in Szene gesetzt? Welcher performativer, inszenatorischer und schnitt-technischer Mittel bedient sich der Film, um dem Zuseher jene Les- und Hörart zu vermitteln, die er für richtige hält? Wie wird die „künstliche“ Oper im „realistischen“ Film repräsentiert und welches Starimage des Opernsängers Caruso wird dabei konstruiert?

Tieber, Claus: Filme als *Cue Sheets*: Musikfilme, Kinomusik und diegetische Musik, Wien 1908-1918. In: *Kieler Beiträge zur Filmmusikforschung* 9, 2013, S. 26-45.

URL: <http://www.filmmusik.uni-kiel.de/KB9/KB9-Tieber.pdf>.

Timm, Larry M.: *The soul of cinema: an appreciation of film music*. Upper Saddle River, NJ: Prentice Hall, 2002 [2003(?)], 304 pp.

Includes: In the Beginning: Music for Silent Films (1895-1927), pp. 57-72.

Toulet, Emmanuelle / Belaygue, Christian: *Musique d'écran. L'Accompagnement musical du cinéma muet en France, 1918-1995*. Paris: Réunion des Musées Nationaux 1994, 233 pp.

Tsivian, Yuri: Dziga Vertov's Frozen Music: Cue Sheets and a Music Scenario for *The Man With the Movie Camera*. In: *Griffithiana* 54, Oct. 1995, pp. 92-121.

Uhlenbrok, Katja (Hrsg.): *MusikSpektakelFilm. Musiktheater und Tanzkultur im deutschen Film 1922-1937*. München: Text + Kritik 1998, 174 pp. (Ein CineGraph Buch.).

Verdone, Mario: Il mondo musicale del muto. In: *Filmcritica: Mensile di Studi cinematografici* 12, 112-113, Ago.-Sett. 1961, pp. 497-500.

Virmaux, Odette / Virmaux, Alain: De l'influence des instruments de musique sur la reception des

films muets. In: *Jeune Cinema*, 202, Juni/Juli 1990, pp. 19-21.

Vogelsang, Konrad: Die Praxis der Stummfilmmusik. In: *EPD Film* 13, Febr. 1996, pp. 6-8.

Walker, Alison Tara: The Sound of Silents: Aurality and Medievalism in Benjamin Christensen's *Häxan* [1922]. In: *Mass Market Medieval: Essays on the Middle Ages in Popular Culture*. Ed. by David W. Marshall. Jefferson, NC: McFarland 2007, pp. 42-56.

Wallengren, Ann-Kristin: *En afton på Röda Kvarn. Svensk stumfilm som musikdrama*. Lund: Lund University Press 1998, 279 pp. (Litteratur, teater, film. N.S. 17.).

See: *Dissertation Abstracts International, Section C: Worldwide* 59,3, 1998, item 1790.

Walsh, Michael: Sounds of silents. In: *Film Comment* 23, July/Aug. 1987, pp. 66-69.

Wedel, Michael: Schizophrene Technik, sinnliches Glück. Die Filmoperette und der synchrone Musikfilm 1914-1929. In: Uhlenbrok, Katja (Hrsg.): *MusikSpektakelFilm. Musiktheater und Tanzkultur im deutschen Film 1922-1937*. München: Text + Kritik 1998, pp. 85-104 (Ein CineGraph Buch.).

Was das deutsche Musikfilm-Genre angeht, gehören die Jahre zwischen 1914 und 1929 noch immer zu den am wenigsten erforschten. Dabei kam die Entwicklung des synchronen Musikfilms weder 1913/14 mit der Einstellung der Tonbild-Produktion zum Stillstand, noch hat sich das Genre erst nach der Einführung des Tonfilms in den frühen 1930er Jahren wirklich konstituiert. Vielmehr wurden zwischen 1914 und 1929 von deutschen Produktionsfirmen durchschnittlich zwei bis drei Musikfilme im Jahr auf den Markt gebracht. Die Vernachlässigung seitens der Forschung liegt nicht zuletzt an den heute in ihrer technischen Funktionsweise nur noch schwer rekonstruierbaren Systemen zur Synchronisierung von Film, Gesang und Musik. (Schöner, Oliver)

Wedel, Michael: Messter's "silent" heirs: sync systems of the German music film 1914-1929. In: *Film History* 11,4, 1999, pp. 464-476.

Wedel, Michael: Towards an archeology of early German music films. In: *Le son en perspective. Nouvelles recherches. / New perspectives in sound studies*. Ed. by Dominique Nasta & Didier Huvelle. Bruxelles [...]: PIE Lang 2004, pp. 115-134 (Repen-ser le cinéma. 1.).

Wedel, Michael: *Der deutsche Musikfilm. Archäologie eines Genres 1914-1945*. München: Ed. Text + Kritik 2007, 476 pp.

Zugl. als *Der deutsche Musikfilm*: Diss. Universität Amsterdam 2005.

Weiner, Marc: Alban Berg, Lulu, and the Silent Film. In: Stilwell, Robynn Jeananne (ed.): *Composing for the screen in Germany and the USSR. Cultural politics and propaganda*. Bloomington [...]: Indiana University Press 2008, pp. 54-74.

Wierzbicki, James Eugene: *Film music. A history*. New Yourk [...]: Routledge / Taylor & Francis 2009, xv, 312 pp.

Includes: Music and the silent film (1894-1927) / Origins, 1894-1905 / The nickelodeon, 1905-1915 / Feature films, 1915-1927 / Music and the early sound film (1894-1933) / The long advent of sound, 1894-1926 / Vitaphone and movietone, 1926-1928. Rev. (Colin Roust) in: *Notes* 66,3, March 2010, pp. 570-572.

Wilson, Clark: Improvisation and scoring of the silent film. In: *The American Organist* 46,1, Jan. 2012, pp. 60-62.

Windisch, Anna Katharina: Filmmusikquellen in der Fachzeitschrift *Moving Picture World* und *Community Singing* in amerikanischen Kinos. In: *Kieler Beiträge zur Filmmusikforschung* 9, 2013, S. 7-25.

URL: <http://www.filmmusik.uni-kiel.de/KB9/KB9-Windisch.pdf>.

Wlaschin, Ken: *The silent cinema in song, 1896-1929. An illustrated history and catalog of songs inspired by the movies and stars, with a list of recordings*. Jefferson, NC [...]: McFarland 2009, V, 388 pp.

Musical accompaniment was an important feature of the early moviegoing experience. The quality of a

musical score could easily make or break silent films, and the songs sometimes became more popular than the films. At the same time, interestingly, the silent cinema became itself a major subject in popular music, inspiring a flood of songs about the films, the stars and the experience of going to the movies. Today, few of these songs are remembered. This study begins the documentation of the lost history of songs of the silent cinema. Part One, "Movies and Moviegoing," chronologically lists and describes songs about movies and moviegoing created between 1896 and 1929. Part Two, "Movie Personalities and Their Films," provides a brief biography of each person and a description of the songs created about them and for their films. Part Three, "Recordings," reviews the recordings of these songs and specifies their availability on 78, LP, CD, DVD and the Internet today.

Wolpe, Stefan: What is film music? In: *Contemporary Music Review* 27,2-3, 2008, pp. 171-177.

At first German in: *Das Kunstblatt: Monatsschrift für künstlerische Entwicklung in Malerei, Skulptur, Baukunst, Literatur, Musik* 10,8, 1926, pp. 309-323.

Repr. in: *Musik-Konzepte - die Reihe über Komponisten* (München: Ed. Text + Kritik) 150, 2010, pp. 11-18.

Summary: Wolpe's article consists of four parts. After a brief introduction he proceeds in the next two parts to discuss what constitutes the essence of film music (he uses the terms "film music" and "cinema music" interchangeably) and how it ought to be produced. In conclusion there is a kind of proclamation in which Wolpe calls on musicians to produce with courage "good and proper music" for films.

Wünschel, Ulrich: *Sergej Prokofjews Filmmusik zu Sergej Eisensteins Alexander Newski*. Hofheim: Wolke-Vlg. 2006, 75 S. (Sinefonia. 3.).

Zangrando, Fiorello: Ricordo di Giuseppe Becce. In: *Immagine: Note di Storia del Cinema* 2,1 (=3), Gen.-Mar. 1982, pp. 19-22.